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ABSTRACT

The Semester elective program outlined in this document is student centered, capitalizes on teacher interests and competencies, provides both a spectrum of courses open to all three high school grade levels and broad utilization of materials, enables students to make up courses, and includes basic requirements and elective options. Included are the goal and philosophy of the Rochester (Minnesota) public schools and of the English/language arts curriculum and outlines for courses in the categories of English, humanities, journalism, and speech/drama. Each of the course outlines includes a course description, lists of objectives and requirements, suggested approaches, and lists of materials and resources--printed and audiovisual. (JM)

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A COURSE OF STUDY
in
ENGLISH/LANGUAGE ARTS
for
GRADES 10 - 12

Independent School District No. 535
Rochester Public Schools
Rochester, Minnesota
1975

Dr. Harry Vakos, Superintendent of Schools
Mr. E. M. Walton, Assistant Superintendent for Instruction
Mr. Jerry Reynolds, English Consultant

CS 202 686

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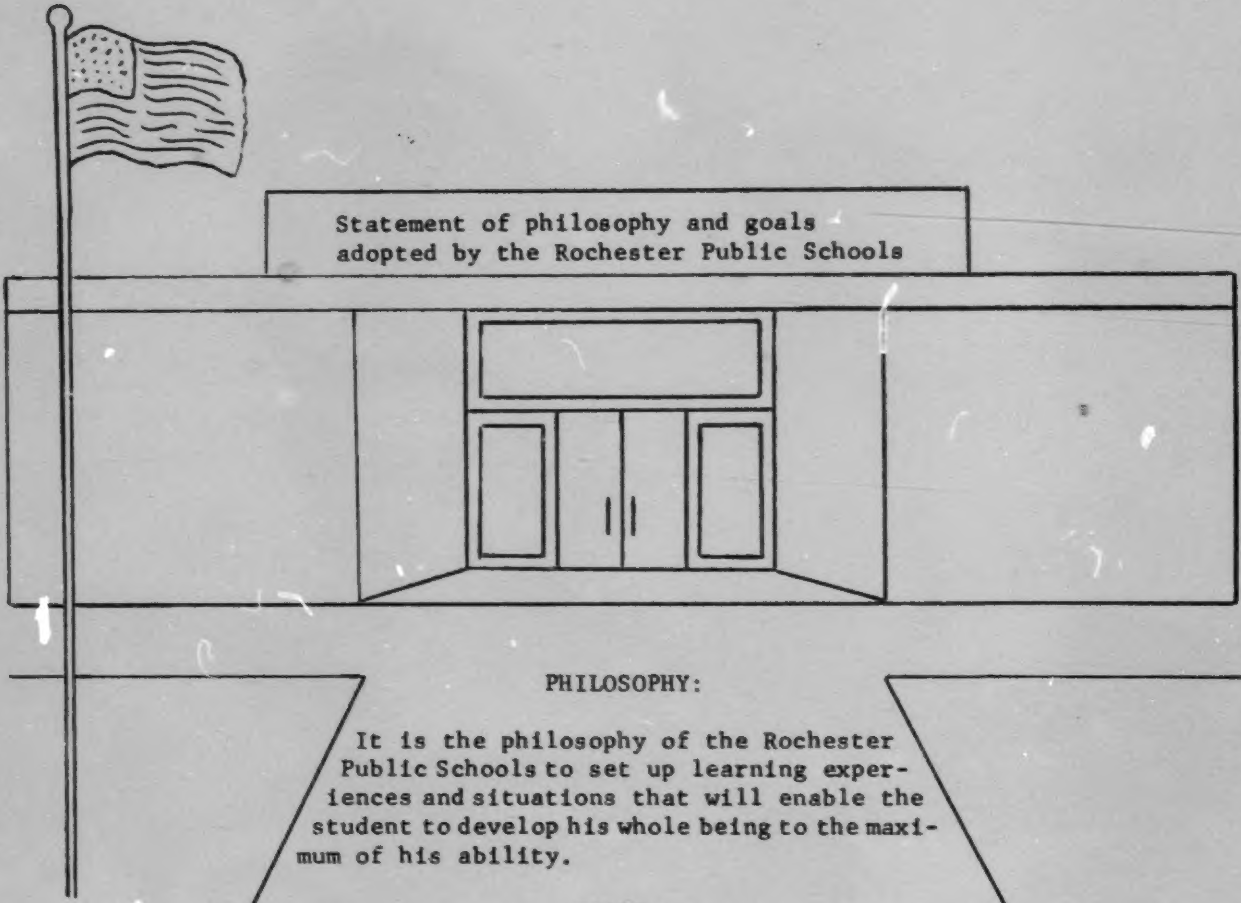

Statement of philosophy and goals adopted by the Rochester Public Schools

PHILOSOPHY:

It is the philosophy of the Rochester Public Schools to set up learning experiences and situations that will enable the student to develop his whole being to the maximum of his ability.

GOALS:

The attainment of this philosophy centers around these goals:

To stimulate a desire to learn
To help the child master the basic skills of learning
To develop the ability to work and play with others
To promote emotional stability and strengthen wholesome moral and spiritual behavior
To learn his capabilities and limitations
To develop and strengthen his ability to meet and solve problems of life
To contribute something worthwhile to society
To develop habits conducive to healthful and happy living
To develop worthy use of leisure time
To develop a sympathetic understanding and an awareness of the problems of the community, the nation, and the world
To develop a civic responsibility and be an active member of society
To develop an appreciation for the wise use and conservation of resources
To develop self-discipline
To develop a consciousness of personal grace and charm

MESSAGE TO TEACHERS

The development of this guide represents the culminating efforts of the past five years not only for the curriculum committee but for the entire senior high school English/language arts staff. I think you will find the guide a very useful tool as you plan your instructional program.

The nature of language arts instruction has undergone many changes during the past decade. This guide reflects this shift in philosophy in terms of instructional methods, curriculum design, and evaluation. That your program is student-centered will require continual curriculum revision as the needs and interests of your students change.

The irreducible fact remains that teaching is an exchange between people. This simple fact is both the problem and the promise of all education. The unforgettable encounter of the skillful teacher and the prepared student is still the essence of the learning process. It is our responsibility as teachers to assist the student in preparation and to guide the encounter; it is to this end that this guide is dedicated.

We are very appreciative of the efforts of the committee and their interest in assuring meaningful experiences for the students of Independent School District 535.

Everett M. Walton
Assistant Supt. for Instruction

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PHILOSOPHY OF THE ENGLISH/LANGUAGE ARTS CURRICULUM, 10-12

A. INTRODUCTION AND RATIONALE

The present English/language arts program, which has been developed to meet the interests, needs, and abilities of students, evolved from the spiral curriculum developed by the English/language arts staff in the late 1960's. The process of curriculum development has involved piloting, evaluating, and implementing a variety of quarter, trimester, and semester courses in the English/language arts: drama, English, humanities, journalism, and speech. Our staff will continue to assess and develop the curriculum.

Our staff recognizes the following strengths of this semester elective program:

1. It is student-centered.
2. It capitalizes upon teacher interests and competencies.
3. It provides a spectrum of courses open to sophomores, juniors, and seniors.
4. It reduces needless repetition.
5. It provides broad utilization of materials.
6. It helps students group themselves according to their interests, needs, and abilities.
7. It focuses specifically upon individual language arts skills.
8. It enables students to make up courses.
9. It includes both basic requirements and elective options. With the exception of English Explorations, even the requirements may be met through alternatives.

B. PROGRAM REQUIREMENTS AND GUIDELINES FOR STUDENTS

1. Students must earn three units (six semesters) of English/language arts credit during grades 10-12.
2. Within the six semesters of English/language arts, the students must meet three requirements:
    a. They must pass English Explorations (one semester), which must be taken in grade 10. If they fail this course, they must enroll in it again the following semester; however, they may take an additional English language arts course while they are retaking English Explorations.

    b. They must pass one of the following semester speech/drama courses for English/language arts credit:

1) Fundamentals of Speech (Student who pass this course in grade 9 satisfy the Speech/Drama requirement.)

2) Fundamentals of Acting

3) Platform Speaking

4) Persuasion and Debate

Students may take only one of the above courses for English/language arts credit while they are in senior high school.

c. After passing English Explorations, students must pass one of the following semester written composition courses before graduation:

1) Writing Essentials

2) Writing Experiences

3) Expository Writing and the Research Paper

3. Students cannot repeat on English/language arts course they have already taken and passed.

4. It is recommended that students consider these guidelines in planning their schedule:

a. Students should complete both the English Explorations and the speech/drama requirements by the end of their sophomore year.

b. If students elect and pass Fundamentals of Speech in grade 9, they should take English Explorations the first semester of grade 10 and an elective English/language arts course the second semester.

c. By the end of his junior year, students should satisfy their written composition requirement by passing one of the three written composition courses (#2c).

d. Students who have satisfied their written composition requirement may elect for credit another written composition course if they want additional experience in composition skills.

e. Some courses are offered only one semester; other courses are offered both semesters. Occasionally there are courses offered only every other year, depending upon student interest and enrollment.

f. If the enrollment of a course must be limited because of the availability of staff and materials, preference will be given first to seniors, second to juniors, and third to sophomores.

g. Students and their parents should read carefully the description and requirements for each course. Although the majority of courses receive English/language arts credit, some courses are "open" electives which do not count as English/language arts credit.

C. SUMMER COURSES

The English/language arts department provides credit courses during the summer for students who either fail a course during the school year or wish to enroll in an additional course.

D. WRITTEN COMPOSITION FOLDERS

A written composition folder will be provided for each student and kept in the English/language arts classroom. Representative composition assignments should be filed and accessible to the student, providing him with the opportunity to avoid previous weaknesses and to build on strengths. The folder should also be available for student-teacher conferences, parent conferences, the department chairman, and the English Consultant.

E. REVISIONS OF AND ADDITIONS TO COURSES OF STUDY

New materials may be added to course outlines at any time. Likewise, materials presently included in course outlines may be removed from the curriculum. In both cases the staff must follow this procedure: the staff member makes the recommendation to the department chairman, who brings the recommendation to the department. The departmental recommendation is then submitted to the English Consultant who, with the assistance of the secondary department chairmen, will make a decision.

There are two ways in which major revisions can be made in courses of study: in the summer by a curriculum workshop committee and during the school year by a committee appointed by the English Consultant.

F. ENGLISH/LANGUAGE ARTS MATERIALS AND RESOURCES

Each course outline lists a wide variety of materials and resourses available to the staff is accomplishing the objectives and requirements of the course. An updated inventory of the number of copies of each title will be published periodically for the staff. Most of the printed materials are available in multiple copies or classroom sets within each school's IMC. The majority of the films listed can be checked out from the District Media Center; those films not owned locally may be rented. Other audio-visual resources are available in the IMC or chairman's office. Since the listing of video tapes for each course is frequently revised, the titles are not included in the course outline but are listed in an inventory provided each teacher.

Since the staff plans to revise the course outlines periodically and update the materials and resources each year, the format of this curriculum is designed to provide for that on-going process of revision.

G. TEACHERS' ROLE IN THE REGISTRATION PROCEDURE

The increasing variety of electives in the English/language arts program makes it essential that teachers in the department participate directly in counseling students. To enable students to make more knowledgeable choices when selecting their English/language arts courses, all English/language arts teachers will devote sufficient class time for a discussion of the English/language arts program. This discussion will take place several weeks prior to the announced date of registration and will include:

1. Review of the graduation requirements
2. Review of the English/language arts requirements
3. Review of the various English/language arts courses
    a. Course descriptions
    b. Course objectives
    c. Course requirements
    d. Course materials

Students will then complete a 3" x 5" index card (sample shown below) on which they will indicate their choice of English/language arts course(s) for the next semester. Teachers will check their reaction to the student's choices and sign the card. This card will be given to the counseling department to verify that the students' choices have been discussed with their English/language arts instructor.

______________________________ Grade 10 11 12
(last name) (first name) (circle)

Counselor______________

COURSE:______________________________

_____ I recommend the above course.
_____ I recommend the above course with reservation:
____
____
____

_____ I do not recommend the above choice. A better choice would be ____________________

____
English/language arts instructor

H. [1]ENGLISH/LANGUAGE ARTS COURSE OFFERINGS

English

Advanced Placement
Alienation
American Musical Theater
Competition: Meeting the Challenge
Contemporary Literature
[4]English Explorations
Exploring the Film
[2]Expository Writing and the Research Paper
Great Books: Our Literary Heritage
Independent Study
Man and His Survival
Man's Search for Meaning
Mass Media
Modern Comedy
Mystery, Suspense, and Science Fiction
Shakespeare: Mirror for Man
Utopias and Futuristic Literature
Voices of Dissent
War and Peace
Wit in Literature
Writer's Workshop
[2]Writing Essentials
[2]Writing Experiences

Humanities II

Humanities: Man and God
Humanities: The Measure of Modern Man

Journalism

Breaking into Print
[5]Headlines and Deadlines
[5]Journalists in Action
[5]The Professional Journalist

Speech/Drama

[5]Drama: From Playwright to Production
[3]Fundamentals of Acting
[3]Fundamentals of Speech (9-12)
[3]Persuasion and Debate
[3]Platform Speaking

---

[1] All courses are one semester in length except for Advanced Placement, which is a full-year course.
[2] Courses which meet the written composition requirement
[3] Courses which meet the speech/drama requirement
[4] Course required of all tenth graders; must be passed
[5] "Open" elective courses which do not receive English/language arts credit

ADVANCED PLACEMENT SYMPOSIUM

COURSE DESCRIPTION: Advanced Placement Symposium is a full-year course for seniors. Only students who have been recommended for the course by their previous English/language arts teachers may elect the course. The reading in the course includes various literary genres--the novel, the play, expository literature, poetry and the short story. Through the study of more than one representative work of an author, the student observes consistency and variety in theme, language, tone, structure, and symbolism within that writer's canon of works. His intensive study of a small but representative sampling from the various genres and the various periods prepares him for wider independent reading. In class discussion and in analytical writing he is responsible for accurate reading and interpretation of literature, for arriving at opinions about what he has read, and for being prepared to present and defend those opinions. His growth and understanding is demonstrated by his ability to work with what he has read and discussed.

OBJECTIVES:

1. To teach the intelligent, mature student how to read works of literature perceptively.
2. To teach the student how to judge the value of these literary works upon his own experience.
3. To teach the student to express his responses to these literary works.
4. To develop sensitivity to nuances in the use of language; to connotation, metaphor, irony, paradox; to patterns and shifts in syntax, in tone, in point of view.
5. To develop the ability and precision to organize and express ideas.
6. To widen the student's participation in the community of man not only through books but also through museums, theater, and the popular arts and media.
7. To develop a reliance on the student's own response to literary works rather than on books about literature.
8. To develop the skills necessary to work independently in the broad area of the English/Language Arts.

REQUIREMENTS:

1. The students must read 4-5 novels independently, including at least one American, one English and one continental novel.
2. The students must read at least one novel in common.

3. The students must read at least one Shakespearian play--tragedy, comedy, or history.

4. The students must study selections of poetry by representative American and foreign poets.

5. The students must study a variety of short selections--short story, expository literature, and philosophy.

6. The student must write a critical paper--exegeis, explication, analysis, interpretation, comparison, evaluation. The paper may be based on an author, his work, a literary theme or movement.

7. The students must write a minimum of 5 shorter compositions.

8. The students must study a facet of language such as language history, slang, borrowing, etc. The study will be culminated in a formal report--written or oral.

9. The students must present or participate in one major speech activity.

10. The students must complete a program of vocabulary study.

11. The students must complete an instructor approved program of independent study.

RECOMMENDED READING LIST

DRAMA

Tragedy

Aeschylus: Agamemnon
Sophocles: Oedipus Rex, Antigone
Euripides: Medea
Shakespeare: Hamlet, King Lear, Macbeth
Synge: Riders to the Sea
O'Neill: Mourning Becomes Electra, Emperor Jones
Williams: A Streetcar Named Desire
McLeish: J.B.

Comedy

Shakespeare: A Midsummer Night's Dream
Jonson: Volpone
Congreve: The Way of the World
Goldsmith: The Stoops to Conqueror
Sheridan: School for Scandal
Wilde: The Importance of Being Ernest
Shaw: Major Barbara

History

Shakespeare: Henry IV, Part I, Antony and Cleopatra
Dryden: All For Love
Shaw: Saint Joan

Misc.

Ibsen: Ghosts, A Doll's House, An Enemy of the People
Chekhov: The Cherry Orchard
Moliere: The Miser, The Misanthrope
Voltaire: Candide
Goethe: Faust, Part I
Sartre: No Exit, The Flies
Pinter: The Caretaker, The Dumb Waiter
Bolt: A Man for All Seasons
Murphy: Becket
Thomas: Under Milkwood

ADVANCED PLACEMENT SYMPOSIUM

PROSE

Novel (English)

Fielding: Tom Jones
Austen: Pride and Prejudice
Thackeray: Vanity Fair
Dickens: Great Expectations
Bronte: Jane Eyre
Bronte: Wuthering Heights
Eliot: Middlemarch
Hardy: The Return of the Native, The Mayor of Casterbridge
Conrad: Lord Jim
Joyce: The Portrait of an Artist as a Young Man, Ulysses
Warren: All the King's Men
Forster: Howards End
Durrell: Alexandria Quartet (Justine, Ralthazar, Mountolive, Glea)
Snow: The Masters
Greene: The Heart of the Matter, The Power and the Glory
Bowen: The Death of the Heart
Cary: The Horse's Mouth
Waugh: Brideshead Revisited
Golding: Lord of the Flies, Pincher Martin

Novel (American)

James: Washington Square
Faulkner: The Sound and the Fury, the Bear
Hemingway: The Sun Also Rises, A Farewell to Arms
Fitzgerald: The Great Gatsby
Melville: Billy Budd, Moby Dick
Hawthorne: The Scarlet Letter
Crane: The Red Badge of Courage
Norris: The Octopus
Dreiser: Sister Carrie, An American Tragedy
Steinbeck: The Grapes of Wrath, Of Mice and Men
Wilder: The Bridge of San Luis Rey

Novel (European)

Kafka: The Metamorphosis
Proust: Remembrance of Things Past
Dostoyevsky: Crime and Punishment
Zola: Nana
Flanbert: Madame Bovary
Boccaccio: The Decameron
Tolstoy: War and Peace
Sartre: The Age of Reason, The Reprieve

Short Story

Hawthorne, Melville, Galsworthy, Crane, Joyce, Lawrence, Faulkner, Hemingway, Poushkin, Chekhev, Conrad, Moupassant, Maugham, Huxley, Bierce, Saroyan, Kipling, Forster, Thurber, and Salinger

Expository Literature

Addison, Steele, Franklin, Goldsmith, Boswell, Lamb, Hazlitt, Carlyle, Macaulay, Mill, Darwin, Arnold, Pater, Wilde, Kingsley, Thoreau, T. H. Huxley, Orwell, Churchill, Davis, Emerson, Forster, Lippmann, Stevenson, Thurber, E. B. White, Faulkner, Cousins, and Twain

Allegory and Satire

Bunyan: The Pilgrim's Progress
Swift: Gulliver's Travels
Cervantes: Don Quixote
Orwell: 1984, Animal Farm

POETRY

Epic

Homer: The Odyssey
Milton: Paradise Lost
Dante: The Divine Comedy

Narrative

Chaucer, Milton, Pope, Wordsworth, Keats, Browning, Tennyson, Frost, Coleridge, Jeffers, and Hardy

Lyric

Wyatt, Surrey, Sidney, Shakespeare, Donne, Herrick, Milton, Blake, Burns, Wordsworth, Coleridge, Byron, Shelley, Keats, Browning, Tennyson, Rossetti, Morris, Swinburne, Arnold, Dickinson, Eliot, Yeats, Frost, Auden, Lowell, and Thomas

PHILOSOPHY

Plato, Aristotle, Bacon, Descartes, Hobbes, Spinoza, Voltaire, Rosseau, Kant, Hume, Locke, Hegal, Schopenhauer, Spencer, Nietzsche, Bergson, Croce, and Russell

COURSE DESCRIPTION. One basic theme that dominates much of the current literature is that of loneliness---the loneliness of fear, the lonliness of isolation from society, the loneliness of inadequate communication. This sense of isolation is not restricted to a particular time, person, or place---it can happen at any time to anyone at any place. It includes the young, the old, the physically and mentally handicapped, as well as others. This course is a study of alienation through literature and interviews for the purpose of broadening the understanding of and compassion for the suffering and tragedy of the alienated.

OBJECTIVES:

1. To become more interested in reading, through the reading of relevant literature.
2. To write and speak more effectively.
3. To recognize the need for society's understanding of and compassion for the suffering and tragedy of the alienated.
4. To see how society alienated its fellowman for violation of society's mores.
5. To accept the idea that even though individuals may differ they must be treated as human beings.
6. To explore the aid that is given the alienated to assist them in becoming a part of society.
7. To develop an awareness of the causes of mental illness as opposed to those of mental retardation.
8. To understand through the study of characters, the psychological reasons for the behavior of the individual.
9. To make correlations between the psychology of characters in fiction and that of "real" people.

REQUIREMENTS:

1. The student must do four major writing assignments--two of which should be selected from the following:
    A. A summary theme (see Chapter 1, Roberts: Writing Themes About Literature)
    B. A theme of ideas (see Chapter 5, Roberts: Writing Themes About Literature)

C. A theme of character analysis (see Chapter 6, Roberts: Writing Themes About Literature)
D. A theme of evaluation (see Chapter 15, Roberts: Writing Themes About Literature)

2. The student must give an oral presentation.

3. The student must prepare at least four short writing assignments.

4. The student must read at least five major works plus short selections.

5. Selected individual reading must also be done by each student.

MATERIALS AND RESOURCES:

1. Novels

Printed Materials	Author
Bell Jar	Plath
Bless the Beasts and Children	Swarthout
Catcher in the Rye	Salinger
The Collector	Fowles
Crawlspace	Lieberman
Dave's Song	McKay
Dreamland Lake	Peck
Fathers and Sons	Turgenev
Flowers for Algernon	Keyes
The Girl Inside	Eyerly
The Heart is a Lonely Hunter	McCullers
I Never Promised You a Rose Garden	Greenberg
In This Sign	Greenberg
Like the Lion's Tooth	Kellogg
Lisa, Bright and Dark	Neufeld
The Loners	Gardes
Of Mice and Men	Steinbeck
One Flew Over the Cuckoo's Nest	Kesey
Phoebe	Kiyenzo
Please Don't Go	Woodford
Rebel Without a Cause	Linder
Richie	Thompson
Run Softly, Go Fast	Wersha
The Scarlet Letter	Hawthorne
A Separate Peace	Knowles
Snake Pit	Ward
The Story of Sandy	Wexler

ALIENATION

	Author
Tuned Out	Wojciechowski
Twink	Neufeld
Wild in the World	Donovan

2. Nonfiction

The Addict in the Street	Larner
Aged in American Society	Drake
Coming of Age	deBeauvoir
Dibs, In Search of Self	Axline
Donald: The Man Who Remains a Boy	Hurwitz
Growing Old	Cumming
Jordi/Lisa and David	Rubin
New Thoughts on Old Age	Kastenbaum
No Language, But a Cry	D'Ambrosio
Old Age in America	Lang
Our Son, Ken	Lorenz
The Prison of My Mind	Benzinger
This Stranger, My Son	Wilson
Sunshine	Klein
Three Faces of Eve	Thigpan
Who Am I?	Hoopes, ed.

3. Drama

All My Sons	Miller
Death of a Salesman	Miller
A Doll's House	Ibsen
Glass Menagerie	Williams
Long Day's Journey Into Night	O'Neill

ALIENATION

	Author
4. Short Stories	
"Bartleby"	Melville
"A Clean Well-Lighted Place"	Hemingway
"He"	Porter
"Markheim"	Stevenson
"Old Man at the Bridge"	Hemingway
"Outcasts of Poker Flat"	Harte
"Paul's Case"	Cather
"Phineas"	Knowles
"A Rose for Emily"	Faulkner
"Sculptor's Funeral"	Cather
"The Secret Sharer"	Conrad
"Silent Snow, Secret Snow"	Aiken
5. Poetry	
"Death of the Hired Man"	Frost
"The Eagle and the Mole"	Wylie
"Eleanor Rigby"	Lennon and McCartney
"Miniver Cheavy"	Robinson
"Richard Cory"	Robinson

Audio-Visual Materials

1. Records

Death of a Salesman
A Doll's House
Glass Menagerie
Long Day's Journey into Night

2. Video Tapes

3. Films

"Aging" (documentation)
"Bartleby" (28 min.)
"Discussion of Bartleby" (10 min.)
"I Think They Call Him John"
"I Who Am, Who Am I?" (22 min.)
"Loneliness and Loving" (22 min.)
"Love to Kill' (22 min.)
"Old Age: The Wasted Years" (documentation)
"Old Age: Out of Sight, Out of Mind" (documentation
"Replay" (8 min.)
"Secret Sharer" (30 min.)
"Discussion of the Secret Sharer" (11 min.)
"Silent Snow, Secret Snow" (27 min.)
"Whether to Tell the Truth" (18 min.)

4. Filmstrips

"Alienation and Mass Society"
"Alienation and Self-Discovery"
"All the Lonely People"
"Poetry: Committment and Alienation"
"Violence in Society"

5. Cassette Tapes

"Focus on Tennessee Williams"
"Long Day's Journey Into Night"
"Message of J. D. Salinger Impact of Catcher in the Rye"

6. Periodicals

Ms.

Community Resources

AA
Ability Building Center
Awareness House
Day Activity Center
Maple Manor Nursing Home
PORT
Salvation Army
School psychologists
S. E. Minnesota Vocational Rehabilitation Services (State of Minnesota)
Services for the Blind (State of Minnesota)
Vocational School (unwed mother)
YARC
Zumbro Valley Mental Health Center

SUGGESTED APPROACHES AND ACTIVITIES:

1. Using some of the information and ideas gathered from his reading, the student may write a short story, play, poem, or prepare an art project, illustrating a situation of alienation. This could be presented to the class using one of the following media--radio, drama, video tape, or still pictures.

2. The student may visit one of the institutions in the community which assists the alienated and report to the class on its activities. In some cases the student may wish to go a step beyond this and actually work with the alienated.

3. The student may prepare his own book jacket, including not only the illustration but the blurb and critics' comments other than those on the cover.

4. The student could write an Ann Landers type of column.

5. After reading three short stories or a related theme, the student may write a paper comparing or contrasting the ideas.

6. The teacher may refer to Journal 1, pages 19-30, 35-47, 62-71; and Journal 2, pages 42-52 for suggestions.

7. The teacher may consider these topics for group or panel discussions:

   A. What is the duty of man to his own conscience?
   Does it transcend other duties? What is life's priority?

   B. Is the present generation the most alienated in history? Is alienation a natural condition of youth? What forces in society contribute to this? Why are some people more alienated than others?

   C. What is the relationship of alienation to creativity? Are they necessary to each other?

   D. Are the women of the women's liberation movement alienated? Why or why not?

AMERICAN MUSICAL THEATER

COURSE DESCRIPTION: The purpose of this course is to show the interaction of music and literature through the study of the gradual evolution of form and theme in the American musical theater. Students will have the opportunity to read about the people and events largely responsible for our musical theater heritage and to listen to representative works from major eras of its development.

OBJECTIVES:

1. To further the enjoyment and appreciation of musical theater as a form through presentation of live, filmed, or video-taped performances.
2. To stress the contributions of early forms such as minstrel shows, vaudeville, and operettas to the musical of today.
3. To discuss the importance of musicals such as Showboat, Of Thee I Sing, Porgy and Bess, Oklahoma, Guys and Dolls, Camelot, Fiddler on the Roof, and Hair in the evolution of the genre.
4. To acquaint the student with the best contributions of the major composers, lyricists, performers, directors, conductors, and choreographers.
5. To demonstrate the integration of words and music into musical shows.
6. To introduce the various aspects of musical theater such as scripts, stage sets, lighting, sound effects, costuming, make-up, and choreography.
7. To accent the basic vocabulary of musical theater - ballad, ballet, burlesque, cast, choreography, chorus line, conflict/resolution, crews, finale, house lights, libretto, lyrics, operetta, overture, production number, reprise, run, score, and vaudeville.

REQUIREMENTS:

1. The student must study a minimum of three musicals in depth.
2. The student must learn the vocabulary of the musical theater.
3. The student must write a brief summary and evaluation of each musical viewed in class.
4. The student must read the play, novel, or short story series which formed the basis for at least two musicals. He must then write a paper comparing and/or contrasting the originals with their musical versions.

5. The student must research a minimum of one aspect of musical theater history or of production and present an oral report.

6. The student must present an oral, visual, or written project related to a musical or to the subject of musical theater.

MATERIALS AND RESOURCES:

Printed Materials	Author
1. Musicals, Novels, Dramas, Short Stories, and Poems	
Camelot	Lerner, Loewe
Idylls of the King	Tennyson
Once and Future King	White
Fiddler on the Roof	Stein, Bock, Harnick
The Tevye Stories	Aleichem
Hello, Dolly!	Stewart, Herman
The Matchmaker	Wilder
The King and I	Rogers, Hammerstein II
Anna and the King of Siam	Landon
Kiss Me Kate (Cole Porter)	Bella and Samuel Spewack
The Taming of the Shrew	Shakespeare
Man of La Mancha	Wasserman, Darion, Leigh
Don Quixote	Cervantes
My Fair Lady	Lerner, Loewe
Pygmalion	Shaw
Sound of Music	Rogers, Hammerstein II
The Story of the Trapp Family Singers	Trapp
South Pacific	Rogers, Hammerstein II
Tales of South Pacific	Michener
West Side Story	Shulman
Romeo and Juliet	Shakespeare

2. Nonfiction	Author
The American Musical Theater	Lehman, Engel
Broadway's Greatest Musicals	Laufe
Complete Book of the American Musical Theater	Ewen
New Complete Book of the American Musical Theater	Ewen

Audio-Visual Materials

1. Records

Annie Get Your Gun
Band Wagon
Berlin to Broadway With Kurt Weill
Best of Gilbert and Sullivan, The
Boy Friend, The
Boys From Syracuse, The
Brigadoon
Bye, Bye, Birdie
Cabaret
Call Me Madam
Carmen Jones
Carnival
Carousel
Damn Yankees
Eddy Duchin Story, The
Fantasticks, The
Fiddler on the Roof
Finian's Rainbow
Fiorello!
Flower Drum Song
Funny Girl
Gentlemen Prefer Blondes
George M!
Godspell
Golden Apple, The
Golden Boy
Guys and Dolls
Gypsy
Hair
Hans Christian Andersen
Hello, Dolly!
H. M. S. Pinafore

AMERICAN MUSICAL THEATER

How To Succeed in Business Without Really Trying
I Do, I Do
Jesus Christ, Superstar
King and I, The
Kismet
Kiss Me, Kate
Li'l Abner
Little Night Music, A
Lost in the Stars
Mame
Man of La Mancha
Mary Poppins
Mikado, The
Miss Liberty
Most Happy Fella, The
Music Man, The
My Fair Lady
No, No, Nanette
Oklahoma!
Oliver
On the Town
Once Upon a Mattress
Paint Your Wagon
Pajama Game, The
Pal Joey
Porgy and Bess
Promises, Promises
Purlie
Roberta
Rose Marie
Seven Brides for Seven Brothers
Showboat
Song of Norway
Sound of Music, The
South Pacific
Student Prince, The
Sweet Charity
Thurber Carnival, A
West Side Story
Where's Charley?
Wizard of Oz, The
Wonderful Town

2. Video Tapes

3. Films

4. Filmstrips

   "American Musical Theater"

5. Cassette Tapes

   "Joseph and the Amazing Technicolor Dreamcoat"

6. Reel Tapes

   "Kiss Me, Kate"
   "Taming of the Shrew"

AMERICAN MUSICAL THEATER

Community Resources:

Drama and Library Departments at JM, Mayo, and R.C.C.
Rochester Civic Theater and its personnel
Rochester Musical Theater participants

SUGGESTED APPROACHES AND ACTIVITIES:

1. The student should keep a journal of the musicals that he has seen or has listened to outside of class.

2. The student could research the early minstrel shows, write a show, and/or perform it.

3. The student could create his own vaudeville show after researching vaudeville comedy, characters, acts, dance steps, etc. (T.V. specials following the vaudeville format might be watched as a resource.)

4. The student could use a poem or a familiar story (such as fairy tale or a legend) and write music for it, or he might use excerpts of familiar songs to fit in as "appropriate" music.

5. The student could choreograph one or more songs from a musical. If he can't dance, he should ask others in the class to perform. (Extra credit should be given to those who help others with the presentation of their projects.)

6. The student could study the correlation of words and rhythm by working with ballads, with other forms of poetry, and with popular songs.

7. Each student could bring in the lyrics and the music of a song from a musical not studied in the classroom. The song should have something relevant to say and should create a mood for the reader and for the listeners. Before reading the lyrics and then playing the song the student should discuss the specific lead-in situation, the character of the singer, the tone, and the theme or themes being presented. Or, if he chooses, he could lead the class in a discussion of the song after he has presented it.

8. The student could do a photographic essay to accompany a song or a story summary from a musical he had listened to and/or read.

9. The student could study an additional musical in depth on his own.

10. The student could present part of a Broadway musical.

11. The student could perform five of his favorite songs from musicals he has studied or from the work of composers discussed in class.

12. The student could study and report on the contributions to the development of the musical theater of a man, a woman, a team, a group or a place. The men might include the following: Irving Berlin, Leonard Bernstein, Eddie Cantor, Gower Champion, George Cohan, Rudolf Friml, George Gershwin, Victor Herbert, Al Jolson, Jerome Kern, Frank Loesser, Cole Porter, Jerome Robbins, Sigmund Romberg, Jule Styne, Kurt Weill, Vincent Youmans, and Florence Ziegfeld. The women could include Nora Bayes, Fannie Brice, Gertrude Lawrence, Mary Martin, Ethel Merman, Agnes de Mille, Lillian Russell, and Sophie Tucker. The following teams could be studied: Fred and Adele Astaire, Vernon and Irene Castle, Gilbert and Sullivan, Lerner and Loewe, Rogers and Hammerstein II, Rodgers and Hart or Swartz and Dietz. The following groups or places could be studied: "The Floradora Girls," The Hippodrome, The Palace Theater, and the Virginia Minstrels.

COMPETITION: MEETING THE CHALLENGE

COURSE DESCRIPTION: This course is planned for the student who is interested in the competitive spirit of man. Man seeks competition--both with himself and others--as he faces the various challenges and frontiers of his environment. The challenge might include adventure ranging from hunting and fishing to winning a game or a race, to climbing a mountain, swimming the Channel or shooting rapids. The frontier might be anything from the settling of our West to the exploring of outer space. The focus of this course will be on the characteristics and personalities of the people involved as well as on the excitement of the challenge itself.

OBJECTIVES:

1. To discuss the various theories as to how the frontier spirit has influenced the American character.
2. To introduct students to representative "classic" Western writers such as Jack Schaefer, Zane Grey, Owen Wister, Bret Harte, Willa Cather, James Kjelgaard, and John Steinbeck.
3. To discuss stereotyping of the stock western character and to show what has happened to the image of the cowboy and the Indian in film, television, and the popular novel.
4. To motivate reluctant readers to read westerns, sports, and adventure stories.
5. To develop a recognition of the merits found in adventure experiences.
6. To develop a recognition of and appreciation for the values of sports activities.
7. To recognize the similarities between sports activities and real life situations.
8. To recognize the "jargon" of sports as an important facet of language.
9. To gain a better understanding of sports activities from the point of view of the spectator as well as the participant.

REQUIREMENTS:

1. Each student must investigate in depth at least one area of competition, and each student will report orally to the class on that selected activity; audio or visual aids, or a demonstration should be included.

COMPETITION: MEETING THE CHALLENGE

2. Each student must write a sports article of a current sports event or do one of the following projects:

   A. Additional reading and reporting
   B. Viewing a television program and writing about it
   C. Drawing character sketches of people of the West or of sports figures
   D. Drawing historical maps tracing routes to the West
   E. Vocabulary study of the West or of sports
   F. Tracing the history of gold or of any sport
   G. Tracing the history of branding
   H. Tracing the conflict between the cattleman and the homesteader

3. Each student must read four major works.

4. Each student must read short selections for class discussion.

5. Each student must do two major writing assignments based on two of the major reading selections.

6. Each student must do four short writing assignments based on selected readings, films, or class discussions.

MATERIALS AND RESOURCES:

Printed Materials	Author
1. Novels	
Adventures on the Airboat Trail	Haskin
Atlantic Fury	Innes
Chase	Daniels
Congo Kitabu	Hallet
The Contender	Lipsyte
The Courtesy of Death	Household
Danger Zone	Taylor
Dark Hills to Westward	Caudill
Down the Long Hills	L'Amour
The Day of the Dolphin	Merle
Death Comes for the Archbishop	Cather
Death in the Afternoon	Hemingway
Deathwatch	White
Destry Rides Again	Brand
The Frogmen	White
I Am Rosemarie	Moskin
Little Big Man	Moskin
Methuselah Enzyme	Stewart
My Antonia	Cather
Night Without End	MacLean

	Author
Old Man and the Boy	Ruark
Oregon Trail	Parkman
The Oxbow Incident	Clark
The Poseidon Adventure	Gallico
Rebecca	de Maurier
Shane	Schaeffer
Shorter Novels by Herman Melville	Melville
The Snare of the Hunter	MacInnis
Summer of the Red Wolf	West
Thirteen: The Flight That Failed	Cooper
Trail to Ogallala	Capps
True Grit	Portis
Venetian Affair	MacInnis
Virginian	Wister
The Way to Dusty Death	MacLean
Wild Bunch	Fox
The Zoo Story	Gallico

2. Nonfiction

Baseball Is A Funny Game	Garagiola
Better Scramble Than Lose	Tarkenton
Brian Piccolo: A Short Season	Morris
Brian's Song	Blinn
Clemente	Wagenheim
Dynamite on Ice: The Bobby Orr Story	Bock
Epics of Everest	Wibberly
Foul, The Connie Hawkins Story	Wolf
From Ghetto to Glory: The Story of Bob Gibson	Pape
Great Sports Reporting	Kirschner
Green Hills of Africa	Hemingway
Heroes of the American West	Pappas (ed.)
I Am Third	Sayers
I Know Why the Caged Bird Sings	Angelou
Incredible Athletic Feats	Benagh
Instant Replay: The Green Bay Diary of Jerry Kramer	Schaap (ed.)
Out of Their League	Meggzesy
Paper Lion	Plimpton

COMPETITION: MEETING THE CHALLENGE

	Author
RA Expeditions	Heyerdahl
Rescue Stories	Furman
When All the Laughter Died in Sorrow	Rentzel
Wilt Chamberlain	Sullivan

3. Drama

4. Short Stories

"Action"	Montague
"An American Figure Skater"	Fleming
"An American Hercules"	Stevens
"Australian Tennis Star"	Goolagonga
"Bamboo Trap"	Lemmon
"Baseball Star from Peurto Rico"	Clemente
"The Bride Comes to Yellow Sky"	Crane
"The Buck in the Hills"	Clark
"The Case of Hyde vs Morgan"	Twain
"The Case of the Kensington Rune Stone"	Thornton
"Conqueror of Mount Everest"	Norgay
"The Coyote"	Twain
"Daniel Boone's Last Look Westward"	Rice
"Early Marriage"	Richter
"Hangman's Tree"	White
"The Interlopers"	Saki
"Jesse James"	Benet
"Leiningen Versus the Ants"	Stephenson
"Lost in a Snowstorm"	Twain
"Lost Sister"	Johnson
"Mound on the Prairie"	Ellis
"Smoke Over the Prairie"	Richter
"Sowing the Wind"	Cotton
"Starving to Death on a Government Claim"	Lonox

	Author
"The Story of the Old Ram"	Twain
"Tennessee's Partner"	Harte
"Tom Jeffords Finds Cochime"	Arnold
"Tom Quarty, the Cat"	Twain
"Why Rustlers Never Win"	Felsen
"The Wind and the Snow of Winter"	Clark
"World Chess Champion"	Fisher

5. Poetry

"The Ballad of the Ice-Worm Cocktail"	Service
A Collection of Prose and Poetry on the Theme of Frontier	
"The Cremation of Sam McGee"	Service
"Crystal Moment"	Coffin
"Ex-Basketball Player"	Updike
"High Flight"	Magee
"The Shooting of Dan McGrew	Service
"Swimmers"	Untermeyer
"To an Athlete Dying Young"	Houseman
"Trophies and Tarnish"	

6. Periodicals

"Notes on Paper Lion"

Car and Driver
Cycle World
Field and Stream
Outdoor Life
Scholastic Voice

COMPETITION: MEETING THE CHALLENGE

Sports Afield
Sports Illustrated
True
Women's Sports

7. Anthologies

Great Tales of Action and Adventure	Bennett
Rescue Stories	
Sports	Brady/Hall (ed.)
Sports Poems	Knudson, Ebert (ed.)

Audio-Visual Materials

1. Records

Bill Cosby Goes to Sports Events
Damn Yankees
Getting Up for the Game (Glass)
Greatest Moments in Sports
What It Was, Was Football (Griffith)

2. Video Tapes

3. Films (minutes)

"Downhill Racer
"Family Adventure--Wild River" (28 min.)
"Fear Strikes Out"
"Harder They Fall"
"James Fenimore Cooper" (21 min.)
"Jesse Owens Returns to Berlin"
"Ski the Outer Limits" (25 min.)
"Loneliness of the Long Distance Runner"
"Love to Kill"
"Oxbow Incident"
"Solo" (15 min.)
"The Treasure of the Sierra Madre"
"Will to Win" (20 min.)

8 mm
"Bullfight"
"First 500 Mile Indy Race"
"Jack Dempsey's Greatest Fights"
"Sports in the 20's"
"Wild Goose Chase"

4. Filmstrips

"How the West Was Won"

5. Casette Tapes

"What It Was, Was Football" (Griffith)

COMPETITION: MEETING THE CHALLENGE

SUGGESTED APPROACHES AND ACTIVITIES:

1. Each student may compile a list of terms for a particular sport.

2. Each student may research a "controversial issue" in sports and participate in a group activity for class presentation. The presentation may take the form of a panel discussion, a debate, or a role play situation. Suggested topics are:

   A. Professionalism in amateur sports
   B. Violence in sports
   C. The use of drugs in sports
   D. Expose of sports events and activities
   E. Gambling in sporting events
   F. Women in sports competition
   G. The role of sports at various levels--youth, high school, college, professional
   H. The image of the athlete, past and present
   I. Racism in sports
   J. The right to strike

3. Course instructors may invite alumni who have been successful athletes in college or professional leagues to speak to their classes. Area sportscasters and sportswriters may also serve as resource people.

4. Each student may attend a sports event and write a summary or theme about the event.

5. Each student may view a western, adventure, or sports film or television program and write a theme about some aspect of it.

6. Students are encouraged to work together on an oral presentation demonstrating and explaining a sports activity.

COURSE DESCRIPTION: The student who registers for this course must be a good reader capable of independent study and must be willing to participate actively in large and small group discussions. Writing assignments will be based on the reading and will require analysis and evaluation of the works. The contemporary literature read in this course will be selected from the recommended reading list made up of prose (fiction and nonfiction), poetry, and drama from approximately the last four years. This list will be updated as new titles become available in paperback.

OBJECTIVES:

1. To expose students to contemporary literature and authors.
2. To explore contemporary philosophies of life.
3. To recognize contemporary literature as an expression and a reflection of the present state of Western man.
4. To study reviews of contemporary literature, movies, and television programs.
5. To critically evaluate contemporary literature.

REQUIREMENTS:

1. Each student must write a theme of evaluation.
2. Each student must write a theme about a literary work as it embodies ideas.
3. Each student must write a theme comparing two authors or two works by the same author.
4. Each student must complete at least four additional writing assignments which might include reviews of books, movies, or television shows.
5. Each student must read and evaluate at least two major works in common with the class.
6. Each student must select a minimum of six additional books from the recommended reading list to read and evaluate individually or in small groups.
7. Each student must present orally some kind of individual or group project.

CONTEMPORARY LITERATURE

MATERIALS AND RESOURCES:

Printed Materials	Author
1. Novels	
Breakfast of Champions	Kurt Vonnegut
The Camerons	Robert Crichton
Centennial	James Michener
Come Nineveh, Come Tyre	Allen Drury
The Eye of the Storm	Patrick White
Green Darkness	Anya Seton
Harvest Home	Thomas Tryon
I Heard the Owl Call My Name	Margaret Craven
The Hessian	Howard Fast
If Beale Street Could Talk	James Baldwin
Jaws	Peter Benchley
My Darling, My Hamburger	Paul Zindel
The Oath	Elie Wiesel
The Onion Field	Joseph Wambaugh
The Stepford Wives	Ira Levin
Theophilus North	Thorton Wilder
Tinker, Tailor, Soldier, Spy	John LeCarre
Upstairs, Downstairs	John Hawkesworth
Watership Down	Richard Adams
The Word	Irving Wallace
2. Nonfiction	
Alive	Piers Paul Read
All Creatures Great and Small	James Herriot
All the President's Men	Bernstein/Woodword
All Things Bright and Beautiful	James Herriot
America	Alistair Cooke
The Bermuda Triangle	Charles Berlitz
Buried Alive: The Biography of Janis Joplin	Myra Freedman
Citizen Nadar	Charles McCarry
Cosell	Howard Cosell
Devil's Triangle	Richard Winer
Go East, Young Man	William O. Douglas
Gulag Archipelago	Alexander Solzhinitsyn
Hour of Gold, Hour of Lead	Anne Morrow Lindberg
In One Era and Out the Other	Sam Levenson

	Author
Johnny, We Hardly Knew Ye	Kenneth P. O'Donnell and David F. Powers w/ Joe McCarty
Report from Engine Co. #82	Dennis Smith
Return to Earth	Colonel Edwin E. "Buzz" Aldrin w/Wayne Warga
Richie	Thomas Thompson
Serpico	Peter Mass
Stay of Execution	Stewart Alsop
Strictly Speaking	Edwin Newman
Survive the Savage Sea	Doual Robertson
Times to Remember	Rose Kennedy
The Water Is Wide	Pat Conroy
A Whale for the Killing	Farley Mowat

3. Drama

Best Plays of (Current Year)

4. Short Stories

A Crown of Feathers: And Other Stories	Isaac B. Singer

5. Poetry

Contemporary poetry can be found in the following magazines:

Atlantic
Harpers
Literary Cavalcade
New Yorker
Saturday Review

6. Periodicals

Ms.

Audio-Visual Materials

1. Records

Jesus Christ Superstar
Rod McKuen: Desire Has No Special Time
Rod McKuen: Life Is
Rod McKuen: In the Beginning
Rod McKuen: New Ballads
Rod McKuen: Pastorale
Rod McKuen Takes a San Francisco Hippie Trip

2. Video Tapes
3. Films
4. Filmstrips
5. Cassette Tapes
6. Reel Tapes
7. Transparencies

SUGGESTED APPROACHES AND ACTIVITIES:

1. The teacher may begin by having the class read a novel in common selected from the recommended reading list. During this time members of the class may choose books from the list of titles to read during the remainder of the semester. An order for materials not available in the IMC should be submitted immediately to the department chairman.
2. The teacher may refer to Roberts' Themes About Literature for instruction and models of themes of evaluation, ideas, style, comparison and contrast.
3. Students should be encouraged to use the following references: Booklist, Books in Print, Book Review Digest, and New York Times Magazine.
4. Students may make comparisons between the verbal and visual forms of the same title.
5. The student may prepare a script on some memorable situation in a book and produce it for the class.
6. The teacher should spend considerable time with individual and small group discussions.
7. Teachers should use movies-made-for-television and productions of contemporary drama on television.
8. The students may use a current theme in a cross-section of contemporary literature such as novels; poems; songs; drama (stage, film, or television) as the subject of a group presentation.

ENGLISH EXPLORATIONS

COURSE DESCRIPTION: This course is designed to provide the sophomore a foundation in English/language arts for senior high school. In this introductory course the student concentrates on improving basic language and writing skills and understanding the effective use of literary devices. All sophomores must take this course and must pass it.

OBJECTIVES:

1. To expedite the transition from junior to senior high school.

2. To improve skill in using the library and resource center--the Reader's Guide, card catalog, special encyclopedias and dictionaries, biographical references, almanacs, atlases, and other pertinent reference works.

3. To correctly use the various parts of the dictionary in all language arts activities.

4. To improve the following language skills:

    A. Grammar and usage
    B. Sentence structure
    C. Punctuation
    D. Mechanics of language
    E. Spelling
    F. Vocabulary

5. To develop the following composition skills:

    A. Write effective sentences using coordination, subordination, and parallel structure.
    B. Write well-organized paragraphs using topic sentences, concrete and specific details, sentence variety, transitions, and closing sentences.
    C. Organize three to five paragraph compositions using topic outlines, thesis statements, transitions, introductory and closing sentences.
    D. Use direct and indirect quotations, paraphrasing, and informal documentation.

6. To recognize devices such as plot structure, theme, setting, characterization, flashback, foreshadowing, point of view, symbolism, allegory, imagery, simile, metaphor, hyperbole, and personification.

7. To guide sophomores in planning their future English programs.

ENGLISH EXPLORATIONS

REQUIREMENTS:

1. The student must use the dictionary and library effectively in all language arts activities.

2. The student must meet minimum requirements on the prescribed language skills test. He must first take the diagnostic test; then, dependent upon need, he will progress through an individualized program, followed by a mastery test. One-third of the semester must be devoted to the language skills program, with the exception of those students who complete their skills exercises earlier.

3. The student must complete at least six compositions of one-to-three paragraphs. Three of these compositions may be in the form of essay tests.

4. The student must write at least one three-to-five paragraph investigative paper using a topic outline and informal documentation.

5. The student must study a minimum of one novel and one drama and write an essay answer to a test question on at least one of the two works.

6. The student must study other types of literature.

7. The student must demonstrate his understanding of literary devices--plot structure, theme, setting characterization, flashback, foreshadowing, point of view, symbolism, allegory, imagery, simile, metaphor, hyberbole, and personification.

MATERIALS AND RESOURCES:

Printed Materials	Author
1. Novels	
Animal Farm	Orwell
Call of the Wild	London
Lord of the Flies	Golding
The Pearl	Steinbeck
The Red Pony	Steinbeck
A Tale of Two Cities	Dickens
To Kill a Mockingbird	Lee

2. Nonfiction	Author
Autobiography of Malcolm X	Malcolm X
James Baldwin	Baldwin

3. Drama

Cyrano de Bergerac	Rostand
Julius Caesar	Shakespeare
Mr. Roberts	Heggen
Our Town	Wilder

4. Short Stories

"Beware of the Dog"	Dahl
"Boy at the Window"	Wilbur
"The Brothers"	Bjornson
"By the Waters of Babylon"	Benet
"Coffee Break"	Hughes
"The Heathen"	London
"How Much Land Does a Man Need?"	Tolstoy
"The Last Class"	Daudet
"The Lumber Room	Saki
"The Open Window"	Saki
"The Rat Trap"	Lagerlof
"A Slander"	Chekhov
"The Train from Rhodesia"	Gordimer
"Who Is Simple?"	Hughes

ENGLISH EXPLORATIONS

5. Poetry

Author

6. Periodicals

7. Anthologies

8. Resources for language and composition skills

Dictionary and Language (box)	Ludwig
Dictionary and Usage (box)	MacLeish
Diction and Style in Writing	Altick
Grammar and Composition (11)	Warriner
Individualized English--Set H	Hook/Evans
Models and Exercises	Fleming
Reader's Guide to Periodical Literature	Scholastic
Words to the Wise	Scholastic

Audio-Visual Materials

1. Records

   Great Novels and Their Authors: Charles Dickens
   Julius Caesar
   Life on the Mississippi
   Many Voices
   Robert Frost Reads Robert Frost
   Understanding and Appreciation of the Short Story

2. Video Tapes

3. Films (minutes)

   "Animal Farm" (75 min.)
   "Four Views of Caesar" (23 min.)
   "The Hangman" (12 min.)

4. Filmstrips

   "Composition Series"
   "The Poetic Experience"
   "An Introduction to Shakespeare"
   "A Tale of Two Cities: Analysis and Evaluation"
   "What to Look for in Drama and Fiction"

5. Cassette Tapes

   "Love: Conflict: Rebellion"

6. Reel Tapes

   "Cyrano de Bergerac"

7. Transparencies

   Contemporary Composition (SRA Kit)
   Cyrano de Bergerac
   3M Painted Originals: #9, 12, 25, 25

SUGGESTED APPROACHES AND ACTIVITIES:

1. The students may study the following chapters from Warriner's English Grammar and Composition (Grade 11) to help them in developing language skills:

Chapter 5	"Levels of Usage"
Chapter 7	"Correct Agreement"
Chapter 8	"Correct Pronoun Usage"
Chapter 19	"Coordination and Subordination"
Chapter 20	"Clear Reference"
Chapter 21	"Placement of Modifier"
Chapter 22	"Parallel Structure"
Chapter 23	"Sentence Variety"
Chapter 24	"The Paragraph"
Chapter 25	"The Composition as a Whole with Reference to Mechanics"

2. The students may want to make a study of regional dialects to accompany the reading of Huckleberry Finn and To Kill a Mockingbird.

3. The teacher will find Models and Exercises, Lessons 1, 2, and 3, useful in teaching unity in composition, both in the paragraph and within an entire composition.

4. The teacher will find writing assignments which teach varying points of view in:

   English Grammar and Composition, pp. 474-475
   Models and Exercises, Section III, Lesson 17
   Unit Lessons in Composition, Unit 4.

5. The teacher will find examples of point of view in "The Heathen," "Beware of the Dog," and "By the Waters of Babylon."

6. The teacher will find writing assignments to combine narrative and descriptive writing effectively in Models and Exercises, Lesson 16.

7. In many situations it is helpful to describe what is seen by recording the movement of the eyes. This order of observation is a natural method of organizing that material into a composition. The student may describe his observations when he came into the classroom. Determining the central focus of his observations is often very revealing and sometimes quite amusing.

8. The teacher could have students construct an outline using materials from Models and Exercises, Lesson 7 and 10, and Unit Lessons in Composition, Unit 11. Give the students a jumbled list of main ideas and supporting materials to arrange in good order. Acknowledge that there may be more than one acceptable order.

9. The teacher will find helpful writing activities using figurative language in:

   Adventures in Appreciation, Laureate ed., pp. 366-371
   Composition: Models and Exercises, Lessons 11 and 27
   Diction and Style in Writing, Chapter 8 "Cliches"
   Unit Lessons in Composition, Unit 10.

10. The student may write an investigative report related to a specific topic in literature. Chapter 29 in English Grammar and Composition (11) may be helpful in teaching the investigative report.

11. The teacher will find in the following some suggestions of literary selections in which symbolism is significant:

    "Boy at the Window," Wilbur
    Lord of the Flies, Golding
    "The Rat Trap," Lagerlof
    "Sword," Blake

12. Students may study The Pearl as a parable.

13. The teacher may use selections such as Cyrano, Caesar, and possibly The Pearl, as the basis for a thematic unit on self-image. A composition assignment to accompany this may be for the student to develop a three-paragraph theme based on "What I Think I Am Like," "What Others Think I Am Like" (mother, father, girl or boyfriend, etc.), and "What I Am Really Like."

14. The teacher may use short stories such as "A Slander" and "The Brothers" to explain the use of irony.

15. The students may examine the values of man by combining the study of "The Last Class," "The Quiet Man," or "How Much Land Does a Man Need?" with a novel such as The Pearl.

16. The student who reads Animal Farm could use it as a source of an investigative report on topics such as the Russian Revolution (Lenin, Stalin, Czar Nicholas I, Rasputin); propaganda; slanted words; the role of the silent, uninformed majority; dictatorship; the apathy of the average citizen; and the present political situation.

17. The students may use the "ABC plan" for writing practice. Each sentence begins with a letter in alphabetical sequence, and the theme must be developed logically.

18. The students may be encouraged to do vocabulary and in-depth studies of The Pearl or Lord of the Flies. The study of primitive beliefs (animism) is interesting to students.

19. The teacher may ask each student to develop a poetry booklet in which original poems are written to accompany pictures from magazines or original drawings. The original poems could be developed around a specific theme and include the following poetic forms: haiku, cinquain, formula poems, initial poems, free and traditional verse.

20. In writing the three-to-five paragraph investigative paper, the student should use informal documentation rather than footnotes. The following examples are given to illustrate two ways of handling informal documentation:

    A. On page 219 of The Life and Times of Robert Frost, David Rogers says that "much of Frost's poetry deals with man and his acceptance of the simplicity of nature."
    B. Many readers consider Frost's poetry to be simple but profound. As David Rogers, literary critic, has said, "The profound truths of Frost's poetry are often concealed by his simple language." (David Rogers, The Life and Times of Robert Frost, p. 124.)

21. To emphasize the importance of spelling and to improve the students' spelling skills, the teacher may want to use a weekly or monthly spelling program in which a diagnostic spelling test is given to the class, and those students who do not attain a reasonable competency level are asked to study the words before taking the mastery test. Spelling errors in the returned compositions should be corrected before the theme is filed in the composition folder.

EXPLORING THE FILM

COURSE DESCRIPTION: This course is designed to meet the needs of students in a world greatly influenced by visual communication. Students will be introduced to the art of film making, the language of film, and the history of film. They will view films critically and express themselves with words and films.

OBJECTIVES:

1. To communicate ideas through film.
2. To learn the techniques involved in film making.
3. To recognize the parallels between filmic language and verbal language.
4. To learn to critically evaluate film.
5. To study and write reviews of contemporary films.
6. To recognize the film techniques that create bias and propaganda.
7. To study the differences between movies made for television and movies made for the theater.
8. To acquire knowledge of film history.

REQUIREMENTS:

1. Each student must be involved in producing and showing to the class a film of at least three minutes. (An animated film may be of shorter duration.)
2. Each student must be involved in producing and showing to the class as a major project a film of at least five minutes duration. (An animated film may be of shorter duration.)
3. Each student must write at least two reviews of movies currently showing.
4. Each student must read at least one book about film approved by the teacher.
5. The class must study at least one documentary film to examine the film techniques involved in bias and propaganda.
6. The class must watch and discuss at least one movie made for television.
7. Each student must submit to the instructor a signed parental awareness form.

EXPLORING THE FILM

MATERIALS AND RESOURCES:

Printed Materials	Author
Animation in Twelve Hard Lessons	Heath
Behind the Camera	Kuhns and Giardino
The Celluloid Literature	Jinks
Creative Filmmaking	Smallman
A Creative Look at Film Arts	Abi-Nader
Exploring the Film	Kuhns
An Eye for People	Leavitt
Film Culture, Nos. 52-7	
Films Deliver: Teaching Creatively With Film	Culkin
Films in Depth	Schreivogel
Film in the Classroom	Amelio
Film: Readings in the Mass Media	Kirschner
Film: Reel to Reel	Coynik
Film: The Creative Eye	Sohn
Guide to Filmmaking	Pincus
How to Make Good Home Movies	
Manual on Film Evaluation	Jones
Movie Making	Coynik
Non-Technical Techniques for Super-8	
Screen Experience: An Approach to Film	Feyen & Wigal
Stop, Look, and Write	Leavitt & Sohn
Themes: Short Films for Discussion	Kuhns
Three Major Screenplays:	
Oxbow Incident	
High Noon	
Lilies of the Field	Wald/Werner, eds.
The Warner Brothers	Higham
Willowbrook Cinema Study Project	Amelio
The Writer's Eye: Effective Writing Through Pictures	Leavitt

Audio-Visual Materials

1. Records

   Background Music and Sound Effects
   MusiQue

2. Video Tapes

3. Films (minutes)

   "An American Time Capsule" (3 min.)
   "The Art of the Motion Picture" (20 min.)
   "Autumn: Frost Country" (9 min.)
   "Bach to Bach" (6 min.)
   "Bags" (12 min.)
   "The Balloon Tree" (10 min.)
   "Basic Film Terms" (15 min.)
   "Basic Movie Making" (22 min.)
   "Blaze Glory" (10 min.)
   "Boundary Lines" (10 min.)
   "Catch the Joy" (15 min.)
   "Chromophobia" (11 min.)
   "Clay" (Origin of the Species) (8 min.)
   "CLIO Award-Winning Television Commercials" (25 min.)
   "Comput-Her Baby" (3 min.)
   "Constructing Reality: A Film on Film" (20 min.)
   "The Daisy" (6 min.)
   "David Lean: A Self-Portrait" (60 min.)
   "Dream of the Wild Horses" (9 min.)
   "Eagle Has Landed--Flight of Apollo!" (28 min.)
   "The Fatal Glass of Beer" (20 min.)

"Filmmaking Techniques: Acting" (27 min.)
"Fire" (10 min.)
"Flavio" (15 min.)
"Foster's Release" (14 min.)
"Frame by Frame: The Art of Animation" (15 min.)
"Frank Film" (9 min.)
"A Glittering Song" (12 min.)
"Gumbasia" (5 min.)
"The Hangman" (12 min.)
"The Hand" (19 min.)
"How to Animate a Gingerbread Man" (13 min.)
"How to Make a Movie Without a Camera" (7 min.)
"Ikaros" (10 min.)
"Jazzoo" (18 min.)
"La Jetee"
"Jump Rope" (7 min.)
"The Language of Faces"
"A Little Fable" (4 min.)
"The Little Island"
"Marc Chagall" (26 min.)
"Morning on the Lievre"
"Nanook of the North" (55 min.)
"Neighbors" (9 min.)
"Night and Fog" (31 min.)
"Night People's Day" (11 min.)
"Now That the Buffalo's Gone"
"No Reason to Stay"
"An Occurrence at Owl Creek Bridge" (17 min.)
"Omega" (13 min.)
"Orange and Blue"
"Overture"
"Overture/Nyitany" (9 min.)
"Pavement" (8½ min.)
"Pop Cop" (3 min.)
"Practical Filmmaking" (19 min.)
"Replay" (8 min.)
"Rhetoric of the Movie" (8 mm)
"A Scrap of Paper and a Piece of String" (6 min.)
"A Stain on His Conscience" (6 min.)
"Star Spangled Banner" (5 min.)
"Street Musique" (12 min.)
"String Bean" (14 min.)
"Study in Wet" (7 min.)
"Sunday Lark"
"That Fabulous Face" (3 min.)
"The Toymaker" (15 min.)
"Threshold" (25 min.)
"Time Piece" (10 min.)
"Toys"

"Two-Year Machine" (6 min.)
"Understanding Movies" (13 min.)
"Uppity Albert McGuire" (8 min.)
"The Wall" (20 min.)
"Why Man Creates" (25 min.)

4. Filmstrips

"Film: A Reflection of American Values"
"Freeze Frame: A History of American Film"
"The Motion Picture: Past and Present"
"What to Look for in a Film"

5. Cassette Tapes

Sound effects

6. Reel Tapes

7. Transparencies

EXPLORING THE FILM

SUGGESTED APPROACHES AND MATERIALS:

1. The teacher may see "Suggested Activities for Filmmaking," Alberta English Notes, Vol. 4, No. 2, Oct. 1971, Part II, JM chairman's office.
2. The teacher may use "Twenty-Four Activities," p. 9, Film in the Classroom.
3. The teacher may use "Suggestions for a Film Series," Chapter 11, and "Suggested Film Program Groupings," Chapter 12, Screen Experience: An Approach to Film.
4. The teacher may use "25 Exercises in Filmmaking," p. 173, Behind the Camera.
5. The class may view "Basic Film Terms" to learn film vocabulary.
6. The class may view McLaren films, films such as "Autumn: Frost Country," and student-made films to give students ideas for film making projects.
7. The teacher may plan lab days to teach students to use cameras, editors, splicers, and projectors.
8. The students may make a children's movie, a commercial, a documentary on an aspect of school experience, or an instructional film for a course or department.
9. The class may study reviews of current movies.
10. The teacher may encourage students to view and discuss current movies.
11. The class may make a movie in the classroom as a class project.
12. The teacher may refer to the public library list of circuit films. (The teacher assumes responsibility for loss of public library film.)
13. The teacher may consult the public library and Mayo High School library lists of 8mm films.

____________ High School
Rochester, Minnesota
Date

Dear Parent,

Your son or daughter is currently enrolled in a semester English elective course entitled "Exploring the Film."

We want you to be aware (1) that while there will be some expense for film and processing, group project approaches will be used to keep costs down--hopefully to about $5 per student for required work, and (2) that student groups will occasionally be "on their own" (without direct supervision) on or off campus for location filming. We will work to insure that such group efforts are conducted safely and responsibly.

Your signature below will indicate that you are aware of your son's or daughter's involvement in the course, and that you approve of his or her participation in location filming.

Sincerely yours,

____
student

____
parent's signature

____
date

(Return to course instructor.)

EXPOSITORY WRITING AND THE RESEARCH PAPER

COURSE DESCRIPTION: This course is designed for the student who is capable of writing well-developed, multi-paragraph themes. The course will begin with intensive work on the fundamentals of expository writing and will emphasize organization, clarity, and exactness in writing. Essays, short stories, novels, films, and video tapes will be used to design assignments. Part of this course is designed to increase skills in using library materials and writing a research paper.

OBJECTIVES:

1. To improve language skills.
2. To achieve unity in paragraph development.
3. To understand terms related to writing.
4. To show relationship and emphasis among ideas through use of transitions in both sentences and paragraphs.
5. To write purposeful introductions and conclusions.
6. To maintain a consistent point of view as an effective means of establishing coherence.
7. To recognize and use various methods of theme development.
8. To apply correct use of the library tools: card catalog, Reader's Guide, indexes, and reference books.
9. To stress the techniques of note taking and correct use of factual material.
10. To write effective essay answers to test questions.
11. To develop the ability to write a well-organized research paper.

REQUIREMENTS:

1. Each student must spend some time reviewing and writing various types of paragraphs: simple to complex, cause to effect, chronological, and climactic.
2. Each student must write at least one theme using each of the following methods of development:
   A. Example
   B. Classification
   C. Comparison and/or contrast
   D. Analogy

   E. Process analysis
   F. Definition
   G. Cause and effect
   H. Induction or deduction

3. Each student must write at least one five-paragraph theme emphasizing organization: introductory paragraph with thesis statement, development paragraphs using concrete details and illustrations, conclusion paragraph, and transitions.

4. Each student must spend at least two-thirds of the time in developing language and composition skills.

5. Each student must write a minimum of one essay test.

6. Each student must write a research paper involving interpretation of subject material. This means that the student must state a thesis, support his thesis, and draw a logical conclusion from the material presented.

   A. At least ten sources of information will be required.
   B. The final project must include the following: a title page, a limited topic, a thesis statement, bibliography cards, preliminary outline, note cards, a final outline, a rough draft, footnotes or end notes, a bibliography, and a well written final draft.
   C. The final draft must be limited to eight pages.

7. Each student must read one major literary work about which a composition must be written.

MATERIALS AND RESOURCES:

Printed Materials	Author
1. Novels	
The Great Gatsby	Fitzgerald
Huck Finn	Twain
Of Human Bondage	Maugham
Return of the Native	Hardy
Wuthering Heights	Bronte

	Author
2. Nonfiction	
3. Drama	
Macbeth	Shakespeare
Oedipus Rex	Sophocles
A Streetcar Named Desire	Williams
4. Short Stories	
5. Poetry	
6. Periodicals	

EXPOSITORY WRITING AND THE RESEARCH PAPER

7. Anthologies

Adventures in American Literature
Adventures in English Literature
Essays Old and New
Major American Writers
Major British Writers
Points of View

8. Resources for Language and Composition Skills

	Author
Advanced Composition	Warriner
Assignments in Exposition	Rorabacher
Building Better Paragraphs	Ostrom
Dialects USA	Malmstrom
Diction and Style in Writing	Altick
Discovering American Dialects	Shay
The Effective Theme	Stegner
Elements of Style	Strunk
English Grammar and Composition, 10, 11, 12	Warriner
Guide for Objective Writing: Huck Finn (a casebook)	Laird
Guide for Objective Writing: Pickett At Gettysburg (a casebook)	Laird
How to Write Your Term Paper	Yaggy
Introduction to Modern English Grammar	Malstrom
The Language of Man - LV	Littell
The Language of Man - V	Littell
The Language of Man - VI	Littell
Language and Reality	Postman
Patterns in Exposition	Decker
Readings on Semantics	Stageberg
Reasoning and Argument	Schneider
Steps in Composition (Ch. 7)	Troyka and Nudelman
The Story of English	Pei
Tactics in Reading II	SRA
Writing and Language I	Gorrell
Writing Prose: Techniques and Purposes	Kane and Peters
Writing To Be Read	Macrorie
Writing: Unit Lessons In Composition (1, 2, 3, B, C)	

Audio-Visual Materials

1. Records

The Great Gatsby
Macbeth
Mark Twain Tonight
Nathaniel Hawthorne (810T-14, 810T-71 Vol. I, II)
Oedipus Rex
Reading from the Stories and Huck Finn
Red Badge of Courage

2. Video Tapes

3. Films (minutes)

"Huck Finn" (27 min.)
"Huck Finn" (25 min.)
"Huck Finn" (26 min.)
"Macbeth" (33 min.)
"Macbeth" (28 min.)
"Macbeth" (28 min.)
"Mark Twain" Background for His Works" (13 min.)
"Our Town and Ourselves" (30 min.)
"Our Town and Our Universe" (30 min.)
"The Pardoner's Tale" (15 min.)
"Strange Case of the English Language" (48 min.)

7

4. Filmstrips

"Gatsby: The Great American Myth"
"F. Scott Fitzgerald"
"The Research Paper"
"Semantics: Language and Behavior"

5. Cassette Tapes

"The Dazzling F. Scott Fitzgerald"
"Huckleberry Finn"
"The Red Badge of Courage"

6. Reel Tapes

"Language Tapes" T4, T5, T6, T7, T8, T9, T10, T12, T13, T14, T15, T16

7. Transparencies

About Semantics
Contemporary Composition
Using Transitions

EXPOSITORY WRITING AND THE RESEARCH PAPER

SUGGESTED APPROACHES AND ACTIVITIES:

1. The students may study newspaper editorials and letters to the editor for examples of logical and fallacious reasoning.

2. The students may use "Appendix A: Taking Examinations on Literature" in Writing Themes About Literature for studying the essay examination.

3. Students may make a list of words that are spelling demons and discuss the origins of the terms that caused the spelling difficulty.

4. The students may make daily or weekly entries in a journal about their observations, thoughts, feelings, or experiences. Writing becomes a regular habit, and in this way recurring bad writing habits can be identified and solved by correction and/or gentle persuasion. At the point where problems seem to be solved, techniques of diction, style, and syntax appear, revealing a desire in the student to express himself fluently.

5. The students should study terms, and techniques related to writing should be defined at appropriate times during the semester.

   A. Coherence
   B. Concrete/abstract
   C. Connotation/denotation
   D. Diction
   E. Emphasis (methods of gaining)
   F. Enthymeme
   G. Figures of speech
      (1) Allusion
      (2) Irony
      (3) Metaphor
      (4) Paradox
      (5) Personification
      (6) Simile
   H. Framing words/signal words
   I. Induction/deduction
   J. Introductions closings (techniques of)
   K. Objective/subjective
   L. Parallel construction
   M. Periodic sentence/loose sentence
   N. Point of view
   O. Rhetorical question
   P. Style/tone
   Q. Syntax
   R. Topic sentence/thesis statement
   S. Transitions
   T. Unity

6. The teacher may use the following as an example of a writing assignment:

   Judgment at Nuremberg is among the most acclaimed motion pictures of its time. This unprecedented drama depicts - in miniscule - some of the stirring events that attended the post-World War II trials that brought the judgment of mankind to bear upon the crimes against humanity committed by former judges in Nazi Germany. The plot is fictional, the drama historical, a deeply personal, totally involving, powerful and shattering motion picture.

   Assignment: Using induction, write a three-to-five paragraph expository essay in which you discuss the theme of the motion picture Judgment at Nuremberg as that theme is illustrated through the characters. Some suggestions: State the entire theme and show how each character has part in shaping it. State what type of character is being represented. State what problem is being illustrated through the characters. State how the problem is presented by the director and illustrated in one or more of the characters. State what some possible causes and results are.

7. The students may read selections from the recommended lists and use them as stimuli for writing assignments or as a basis upon which to base the experience of writing an essay test (Requirement #5).

GREAT BOOKS: OUR LITERARY HERITAGE

COURSE DESCRIPTION: This course is planned for the serious student who is interested in our rich literary heritage. Much of the course will be devoted to small group and individualized reading programs which allow the student to study selected authors in depth. The literature selected will include plays, poetry, novels, essays, and short stories written prior to 1940.

OBJECTIVES:

1. To introduce the serious student to a variety of great writers.
2. To provide the student with an opportunity to study a chosen author in depth.
3. To provide the student with an opportunity to express himself orally and in writing.
4. To give the student an overview of the variety of styles, philosophies, and types of authors of our literary heritage.
5. To help the student develop independent perceptions and critical evaluations.

REQUIREMENTS:

1. For his major project, the student must read at least three major works in addition to biographical and critical material. The culmination of the project will be a critical paper which must include documentation and a formal bibliography.
2. The student must read representative short selections by some of the authors.
3. Students must read in common at least two major works and critically analyze them.
4. The student must make an oral presentation; this may be based on the major project.

MATERIALS AND RESOURCES:

Because this course stresses great books, Clifton Fadiman's "100 book library for your lifetime reading plan" is included on the following pages. Check the IMC book list for other titles of great books available.

GREAT BOOKS: OUR LITERARY HERITAGE

Clifton Fadiman suggests the following 100 book library for your lifetime reading plan. The translations are Mr. Fadiman's suggested translations; however, there are others.

A. Ancient Roman and Greek Literature

1. Homer: The Iliad (Translated by Rouse)
2. Homer: The Odyssey (Translated by Rouse)
3. Herodotus: The Histories (Translated by de Selincourt)
4. Thucydides: History of the Peloponnesian War
5. Plato: Many editions available. For beginners, the selections edited by Scott Buchannan are excellent.
6. Aristotle: Ethics; Politics
7. Aeschylus: The Oresteia (tr. Lattimore)
8. Sophocles: The Oedipus Cycle (tr. Fitts and Fitzgerald)
9. Euripides: Alcestis, Medea, Heracleidae, Hippolytus (ed. by Grene and Lattimore)
10. Virgil: Aeneid (tr. Lewis or Humphries)
11. Lucretius: The Nature of the Universe (tr. Latham)
12. Marcus Aurelius: Meditations

B. The Middle Ages

13. The Confessions of St. Augustine
14. Dante: The Divine Comedy
15. Chaucer: The Canterbury Tales (tr. Coghill)

C. Plays

16. Shakespeare: Complete works
17. Moliere: The edition translated by Morris Bishop contains eight of Moliere's greatest comedies.
18. Goethe: Faust (tr. Louis MacNeice)
19. Ibsen: Six Plays (tr. LeGallienne)
20. George Bernard Shaw: Shaw's plays are available in many forms. There's a one-volume edition containing seven plays.

GREAT BOOKS: OUR LITERARY HERITAGE

D. Narratives

21. Jonathan Swift: Gulliver's Travels and other works
22. Daniel Defoe: Robinson Crusoe
23. Laurence Sterne: Tristram Shandy
24. Henry Fielding: Tom Jones
25. John Bunyan: The Pilgrim's Progress
26. Jane Austin: Pride and Prejudice and Sense and Sensibility (1 vol.)
27. Emily Bronte: Wuthering Heights
28. Charles Dickens: David Copperfield
29. W. M. Thackeray: Vanity Fair
30. George Eliot: The Mill on the Floss
31. Lewis Carroll: Alice in Wonderland and Through the Looking-Glass (1 vol.)
32. Thomas Hardy: The Mayor of Casterbridge
33. Joseph Conrad: Lord Jim
34. D. H. Lawrence: Sons and Lovers
35. James Joyce: Portrait of the Artist as a Young Man
36. James Joyce: Ulysses
37. Thomas Mann: The Magic Mountain
38. Rabelais: Gargantua and Pantagruel (tr. Cohen)
39. Voltaire: Candide and other words
40. Stendhal: The Red and the Black
41. Balzac: Pere Goriot and Eugenie Grandet
42. Flaubert: Madame Bovary (tr. Steegmuller)
43. Proust: Remembrance of Things Past (2 vols.)
44. Edgar Allan Poe: Tales
45. Nathaniel Hawthorne: The Scarlet Letter. You can get this in a volume with several short stories.
46. Henry James: The Ambassadors
47. Herman Melville: Moby Dick
48. Mark Twain: Huckleberry Finn. There are editions containing this and other Mark Twain stories, too.
49. Cervantes: Don Quixote (tr. Cohen)
50. Nikolai Gogol: Dead Souls
51. Ivan Turgenev: Fathers and Sons
52. Leo Tolstoy: War and Peace (tr. Edmonds)
53. Fyodor Dostoyevsky: The Brothers Karamazov (tr. Magarshack)
54. Fyodor Dostoyevsky: Crime and Punishment (tr. Magarshack)

E. Essays, Philosophy, etc.

55. Thomas Hobbes: Leviathan
56. Rene Descartes: Philosophical Works (2 vols.)
57. David Hume: Enquiry Concerning Human Understanding
58. John Locke: The Second Treatise of Government
59. J. S. Mill: On Liberty
60. Freidrich Nietzsche: Thus Spake Zarathustra, Twilight of the Gods and/or several other Nietzsche works available in various editions.

GREAT BOOKS: OUR LITERARY HERITAGE

61. Karl Marx: The Communist Manifesto
62. Niccolo Machiavelli: The Prince
63. Montaigne: Essays (tr. Cohen)
64. Alexis de Tocqueville: Democracy in America (2 vols.)
65. Henry Thoreau: Walden and other works.
66. Ralph Waldo Emerson: Essays
67. William James: The Principles of Psychology (2 vols.)
68. William James: Pragmatism and Four Essays From the Meaning of Truth
69. John Dewey: Human Nature and Conduct
70. George Santayana: Skepticism and the Modern World
71. Alfred North Whitehead: Science and the Modern World
72. Sigmund Freud: A General Selection from the Words of Freud (Ed. Rickman)

F. Poetry

73. Poets of the English Language, edited by Auden and Pearson, 5 vols.
74. An Anthology of World Poetry, edited by Mark Van Doren
75. Milton: Paradise Lost and other poems
76. John Donne: Complete Poetry and Selected Prose (ed. Coffin)
77. William Blake: Poems
78. William Wordsworth: Selected Poetry
79. S. T. Coleridge: Poems and Prose (ed. Kathleen Raine)
80. William Butler Yeats: Collected Poems
81. Walt Whitman: Leaves of Grass or selected words

G. History, Biography, etc.

82. Will Durant: The Story of Civilization (6 vols.)
83. G. H. Trevelysn: History of England (3 vols.)
84. Allan Nevins and Henry Steele Commager: Pocket History of the United States
85. Basic Documents in American History (ed. Morris)
86. J. J. Rousseau: Confessions (tr. Cohen)
88. Henry Adams: The Education of Henry Adams

H. Some Contemporaries

89. Robert Frost: Collect Poems
90. Ernest Hemingway: The Short Stories of Ernest Hemingway
91. William Faulkner: The Sound and the Fury and As I Lay Dying

92. T. S. Eliot: Collected Poems and Plays
93. Somerset Maugham: Of Human Bondage
94. Aldous Huxley: Brave New World
95. Andre Malraux: Man's Fate

I. Miscellaneous

96. Helen Gardner: Art Through the Ages
97. Whitehead: An Introduction to Mathematics
98. Lincoln Barnett: The Universe and Dr. Einstein
99. Mortimer J. Adler: How To Read a Book
100. The American Treasury (Ed. Clifton Fadiman assisted by Charles Van Doren)

SUGGESTED APPROACHES AND ACTIVITIES:

1. The teacher may use the following as one approach to this cause: to devote the first six to nine weeks to a survey of authors and works from which students may choose to study one or several authors in greater depth during the rest of the semester.

2. Instead of using the author approach, the student might prefer a theme, country, or period-of-time approach.

3. The teacher may select for class study movies made from such classics as Jane Eyre, Moby Dick, War and Peace, A Doll's House, The Grapes of Wrath, The Odyssey, etc.

4. Other suggested authors for this course may include Virginia Woolf, John Steinbeck, and Albert Camus.

5. The class may wish to discuss what constitutes a "great book" and to develop criteria for selecting these books.

6. The students may be asked to write short compositions and complete other appropriate projects based upon their in-common and individual reading experiences.

ENGLISH/LANGUAGE ARTS DEPARTMENT

INDEPENDENT STUDY APPROVAL & PARENTAL AWARENESS FORM

COURSE DESCRIPTION: A limited number of students who have demonstrated an ability to work successfully on their own may pursue a course of independent study. To register for this program the student must meet the following requirements: (1) He must have passed at least three English semester courses during which time he has demonstrated his ability to work independently and responsibly. (2) He must have the recommendation of at least one of his previous English teachers. (3) He must prepare a specific plan for his individual semester program. This plan must be submitted for approval by the English department at least two weeks before the closing registration date for regular classes. (4) He must successfully complete the work specified in his approved plan in order to receive credit for the course. (5) He must have his parents sign the parental awareness form. In addition to the written approval, there must be a conference between the student's advisor and the parents. (6) He may have only one semester of independent study during senior high.

Teachers working in this program will have no more than one independent study student or one small group of students engaged in the same project per semester. They must have a definite plan of daily and/or weekly referral with the student on independent study.

DESCRIPTION OF THE PROPOSED PROGRAM MUST BE ATTACHED.

TO BE COMPLETED BY THE STUDENT:

PROGRAM SUBMITTED BY ______________________

ADVISOR REQUESTED ______________________

PARENT'S APPROVAL ______________________

TO BE COMPLETED BY THE ENGLISH DEPARTMENT:

ENGLISH TEACHER ______________________

ENGLISH TEACHER ______________________

ENGLISH TEACHER ______________________

ADVISOR ______________________

DEPARTMENT CHAIRMAN ______________________

PRINCIPAL ______________________

MAN AND HIS SURVIVAL

COURSE DESCRIPTION: This course is intended for students who have a concern for the natural world. Since man's survival depends largely upon his conservation of the natural world, this course will emphasize literature which recognizes man's relationships with nature and his responsibility to preserve it. There will be an opportunity for individual projects and group work for which a wide range of source material is available.

OBJECTIVES:

1. To recognize and appreciate that man has various kinds of relationships with nature.
2. To develop a concern for the land and see the price man pays for his abuse of it.
3. To realize man's destructive nature as well as his capacity to preserve his environment.
4. To motivate student actions which protect the balance of nature.
5. To motivate the reading of literature about nature.
6. To stimulate writing on various topics relating to man and nature.
7. To provide opportunities for oral presentations and group discussions.

REQUIREMENTS:

1. Each student must read at least four major works relating to survival.
2. Each student must read and discuss with the class several short selections.
3. Each student must write a summary theme based on one of the major works.
4. Each student must write a theme of ideas based on some topic of survival or ecology.
5. Each student must complete six short writing assignments based on class readings, discussions, or films.
6. Each student must make an oral presentation based upon his research in some area of survival or ecology.

MAN AND HIS SURVIVAL

MATERIALS AND RESOURCES:

Printed Materials	Author
1. Novels	
Back to the Top of the World	Ruesch
The Bear	Faulkner
Deliverance	Dickey
Event 1000	Lavalee
Ethan Frome	Wharton
Giants in the Earth	Rolvaag
Gift of an Eagle	Durden
Henderson the Rain King	Bellow
Hurricane	Nordhoff & Hall
Lord Grizzly	Manfred
Men Against the Sea	Nordhoff & Hall
Moby Dick	Melville
Monarch of Dead Man Bay	Caras
Swiftwater	Annixter
The Top of the World	Ruesch
Walkabout	Marshall
A Wild Thing	Renvoize
Yukon Mystery	Gage
2. Nonfiction	
Children of the Light: The Rise and Fall of New Bedford	Allen
The Coming Ice Age	Friedan
Crusoe of Lonesome Lake	Stowe
The Hidden Pool	Carson
Mrs. Mike	Freedman
Never Cry Wolf	Mowat
A Night to Remember	Lord
Off the Gannet Rocks	Audubon
The Raft	Trumbull
Seven Came Through	Rickenbacker
The Snows of Kilimanjaro	Hemingway
Some Unsentimental Confessions of a Nature Writer	Krutch
Stalking the Wild Asparagus	Gibbons

	Author
Staying Alive	Maurice & Maralyn Bailey
Survive	Blair
Two Against the North	Mowat
Walden	Thoreau
A Whale for the Killing	Mowat
Wilderness Survival	Hamper

3. Drama

4. Short Stories

"Big Two-Hearted River"	Hemingway
"Bounty Hunters"	Trompeter
"Flight"	Steinbeck
"The Ledge"	Hall
"The Open Boat"	Crane
"To Build a Fire"	London
"The Wolf"	Hesse
"The Wolfer"	Stegner

5. Poetry

MAN AND HIS SURVIVAL

6. Periodicals

7. Anthologies

	Author
The Crisis of Survival	Odum, ed.
Eco-Fiction	Stadler, ed.
Ecological Crisis: Readings for Survival	Love & Love, ed.
The Environment	Haupt, Littell, Solotaroff, eds.
Great Survival Adventures	Gannon, ed.
The Human Condition	Miller, O'Neal, Hayden, eds.
Inventions	Adler, ed.
Mix (pp. 121-126)	Standford & Standford
The Only Earth We Have	Pringle, ed.
Our World in Peril: An Environment Review	Novick & Cottrell, eds.
Perspectives (pp. 136-203)	Rooley, et. al.
Survival	Hirsch, ed.
There is No "Away"	Roloff & Wilder, eds.
Rescue Stories	Furman, ed.

Audio-Visual Materials

1. Records

   Moby Dick
   Walden

2. Video Tapes

3. Films (minutes)

"Autumn: Frost Country" (9 min.)
"Bear Country" (32 min.)
"Beaver Valley" (32 min.)
"Birch Canoe Builder" (23 min.)
"Cry of the Marsh" (16 min.)
"Grand Canyon" (29 min.)
"Mysteries of the Deep" (24 min.)
"Nanook of the North" (55 min.)
"National Parks: Our American Heritage" (17 min.)
"Nature's Half Acre" (33 min.)
"99 Days to Survival" (52 min.)
"Once There Were Bluebirds" (5 min.)
"Outward Bound"
"Persistent Seed" (14 min.)
"The Pond" (20 min.)
"Quetico" (22 min.)
"Seal Island" (27 min.)
"Water Music" (5 min.)
"White Wilderness" (28 min.)
"Wilderness Day" (28 min.)

8mm

"Antarctic Adventure"
"World Without Sun" (Jaques Cousteau)
"Yellowstone's Geysers and Hot Springs"

4. Filmstrips

"Ernest Hemingway, The Writer: Big Two-Hearted River"
"Preserve This Land"
"Three-Fold Gospel of Walden Pond"

5. Cassette Tapes

   "Dramatic Highlights from Moby Dick"
   "The Open Boat" (Discussion)

Community Resources

Audubon Society, local chapter
Civil Defense Director
Game Warden
Isaac Walton League, local chapter
League of Women Voters
Local naturalists
Olmsted County Health Department
Post Bulletin outdoor editor
Quarry Hill Director, Rochester Public Schools
Sierra Club, local chapter

SUGGESTED APPROACHES AND ACTIVITIES:

1. The teacher may refer to the book Inventions by Adler (Mayo Chairman's Office) for suggested written and oral activities.
2. The teacher may use There Is No "Away" by Roloff and Wylder (Mayo Chairman's Office): page 535--environmental organizations, page 336--bibliography, pages 339-345--language activities.
3. The teacher may refer to chapters 1 and 5 of Roberts' Writing Themes About Literature for suggestions for the theme of ideas and the summary theme.
4. The teacher may subscribe to Ecolit, available from the English Department, California State College, Rohnert Park, California, 94928.
5. The teacher may use The Educator's Guide to Free Films as well as Pyramid and Concemporary film cacalogs for films relating to ecology and nature.
6. The teacher could invite students who have been in Outward Bound or similar programs to talk to the class about their experiences.

7. The teacher could use "exercises in survival" simulations to direct attention to techniques of wilderness survival.

8. Each student could select an endangered species to research, then report his findings to the class.

9. Students may enjoy role playing. Deliverance and A Night to Remember provide possibilities for this activity.

10. The teacher may use two films, purchased for use in the elementary language arts program, until elementary children who have seen the films reach high school (1978/79).

    "Once There Were Bluebirds" (AV 4-582)
    "Buttercup" (AV 4-591)

11. The teacher may provide alternatives for student activities:

    A. Design several ecological posters that can be posted around the school as well as throughout the community.

    B. Write a letter to the editor of the Post Bulletin on a topic relating to ecology. Other members of the class may wish to respond to your letter or to another citizen's response.

    C. Develop a movie or slide presentation relating to an ecological concern. You may want it to be persuasive and direct in approach, or you may wish to be creative--following the footsteps of an aluminum beer can. The class may want to develop a film or slide library which can be used by members of this class and later classes.

    D. Organize a clean-up campaign--publicizing it throughout the community. Tap the resources of the media and other local agencies. A paper drive may be another alternative.

    E. Prepare and circulate a petition relative to some ecological topic. Within the petition should be an essay of support for the position taken.

    F. Develop a dictionary or glossary of ecological terms which are now commonly recognized and used. This glossary can be shared with school libraries as well as with the public library.

    G. Publish a weekly or monthly periodical that focuses upon the topic of ecology. The format of the newspaper--cartoons, editorials, features, news stories, etc.--lends itself logically to all aspects of ecology.

    H. Take a field trip to Quarry Hill Nature Center for purposes of broadening one's awareness of his environment, stimulating creative writing on nature or ecological concerns, or developing an understanding of how man can inter-act with his surroundings.

I. Conduct a poll on some ecological issue to provide a basis of identifying attitudes of students, adults, age groups, people by occupation, etc.

J. Construct a non-verbal project in which an idea is expressed on some aspect of an ecological topic. One may develop, for example, a painting, sculpture, mobile, musical composition, ballet dance, etc. to express an idea.

K. Develop a cartoon series that deals with some aspect of ecology.

L. Develop a creative writing booklet throughout the semester.

M. Contact local radio stations to see if they would consider plugging various ecological concerns with short poems, songs, or dialogues in 10 second spots over a period of several weeks.

N. Make arrangements to get on the agenda for a city council meeting to present a concern about an ecology problem within our community.

O. Write letters to any one of the following individuals or organizations, urging their support of some pending legislation related to an aspect of ecology: mayor, city council, governor, legislators (state and national), President, state and federal sub-committees (transportation, urban development, etc.), state and federal pollution control agencies, etc. Be direct and clear--preferably write no more than one page.

P. Design greeting cards, stationery, note cards, and other writing paper to publicize some aspect of ecology.

Q. Design handbills for distribution throughout the community. Publicity can be given to some aspect of ecology--a special upcoming program, ways to reduce pollution, support of pending legislation, etc.

R. Keep a daily diary during the semester in which personal observations are recorded about any form of pollution observed and suggestions are recorded for the improvement of some condition created by pollution.

S. Design appropriate bumper stickers for each of the following, with slogans related to that specific type of vehicle: cars, trucks, bicycles, motorcycles, snowmobiles, etc. Try to persuade a local service organization to print commercially and sponsor a campaign to encourage drivers to paste these stickers on their vehicle.

T. Design buttons and slogans for sweatshirts dealing with ecology. This may be followed through by setting up a series of stencils and using indelible ink to print slogans of pictures on student's sweat and T-shirts.

U. Make an ecology scrapbook over the semester in which you collect articles, pictures, and cartoons from newspapers and magazines.

V. Submit to the school newspaper "filler" type material, letters to the editor, and/or art work dealing with the environment.

12. Particular classes may enjoy reading Rachel Carson's The Silent Spring to draw parallels between the issues facing society today and those confronting us a decade ago.

MAN'S SEARCH FOR MEANING

COURSE DESCRIPTION: Students in this course will examine man's universal and unceasing search for answers to mysteries regarding the ultimate purpose of human existence. Through selected literary works, group discussion, guest lectures, and independent research, students will explore the evolution of man's concept and understanding of God as well as man's moral responsibility to/for himself and others. Attempts may be made to see how--if at all--God affects the life of man, both individually and collectively; to see if there can be meaning in life that is not found through a relationship to a Supreme Being; and to see what part man's interrelationship plays in the unfolding of the meaning of existence. The course should appeal to the individual with a probing mind and an interest in the abstract, as well as an interest in reading literature of a religious or philosophical nature.

OBJECTIVES:

1. To understand the necessity of a purpose in life and to view a variety of approaches to determine what that purpose is.
2. To consider the universality of man's search for meaning.
3. To examine man's search for satisfactory religion.
4. To explore the relationship of man to a Supreme Being.
5. To write and speak about ideas concerning man's relationship to a Supreme Being.
6. To recognize man's moral responsibility to/for himself and for others.

REQUIREMENTS:

1. Each student must read three selected novels from the suggested list.
2. Each student must read Man's Search for Meaning by Dr. V. Frankl.
3. Each student must study sections from the Bible--epics, fables, parables, and allegories.
4. Each student must prepare an independent study project suitable for presentation to the class.
5. Each student must write at least two major papers related to the course.
6. Each student must also write five short papers related to the course.

MAN'S SEARCH FOR MEANING

MATERIALS AND RESOURCES:

Printed Materials	Author
1. Novels	
Barabbas	Lagerkvist
Bread and Wine	Silone
Bridge of San Luis Rey	Wilder
A Burnt Out Case	Greene
Demian	Hesse
The Devil's Advocate	West
Elmer Gantry	Lewis
Ethan Frome	Wharton
Heart of Darkness	Conrad
The Listener	Caldwell
Lilies of the Field	Barrett
Moby Dick	Melville
My Name is Asher Lev	Potok
The Odyssey	Homer
The Power and the Glory	Greene
Siddhartha	Hesse
Shoes of the Fisherman	West
The Spire	Golding
The Thirteenth Apostle	Vale
2. Nonfiction	
Before I Sleep	Dooley
The Cross and the Switchblade	Wilkerson
Death Be Not Proud	Gunther
Deliver Us From Evil	Dooley
I'm OK, You're OK	Harris
Man's Search for Meaning	Frankl
Medieval Myths	Goodwich, ed.
The Night They Burned the Mountain	Dooley
On Death and Dying	Ross

3. Drama	Author
Agamemnon	Aeschylus
The First Born	Fry
Inherit the Wind	Lawrence/Lee
J.B.	MacLeisch
Man and Superman	Shaw
Murder in the Cathedral	Eliot
Paradise Lost	Milton
Pilgrim's Progress	Bunyan
A Sleep of Prisoners	
The Soldiers	Hockhuth
St. Joan	Shaw
The Tragical History of Dr. Faustus	Marlow

4. Short Stories

"The Ambitious Guest"	Hawthorne
"The Bishop's Candlestick"	Hugo
"The Country of the Blind"	Wells
"The Devil and Daniel Webster"	Benett
"Dr. Heidegger's Experiment"	Hawthorne
"Enemies"	Chekhov
"God Sees The Truth, But Waits"	Tolstoy
"Minister's Black Veil"	Hawthorne
"The Monkey's Paw"	Jacobs
"The Outcasts of Poker Flat"	Jarte
"The Shadow in the Rose Garden"	Lawrencw
"The Stone Boy"	Berriault

MAN'S SEARCH FOR MEANING

5. Poetry	Author
"Crossing the Bar"	Tennyson
"Death Be Not Proud"	Donne
"Destruction of Sennacherib"	Byron
"Do Not Go Gentle Into That Good Night"	Thomas
"The Hollow Man"	Eliot
"In Memoriam"	Tennyson
"Intimations of Immortality"	Wordsworth
"The Lamb"	Blake
"L Envoi"	Kipling
"Ode on a Grecian Urn"	Keats
"The Tiger"	Blake
"Ulysses"	Tennyson
"A Ballad of Trees and the Master"	Lenier
"Benediction"	Kunitz
"Creation"	Johnson
"Crystal Moment"	Coffin
"Deep River"	Spiritual
"General Wm. Booth Enters Into Heaven"	Lindsay
"God's World"	Millay
"Grass"	Sandburg
"I Am a Little Church"	Cummings
"I Never Saw a Moor"	Dickenson
"I Thank You God"	Cummings
"Lament"	Millay
"The Lamp"	Teasdale
"Let My People Go"	Spiritual
"Miracles"	Whitman
"Nobody Knows de Trouble I See"	Spiritual
"A Noiseless Patient Spider"	Whitman
"Prayers of Steel"	Sandburg
"Renaissance"	Millay
"Some Keep the Sabbath"	Dickinson
"When I Heard the Learn'd Astronomer"	Whitman
"Four Preludes on Playthings of the Wind"	Sandburg
"The Rubaiyat of Omar Khayam"	Sandburg
"Spring and Fall: To a Young Child"	Hopkins

Selected poetry by the following may be used: John Donne, Robert Frost, K. Gibran, W. Henley, J. Johnson, Wilfred Owen, E. Robinson, Shakespeare, and Francis Thompson.

6. Periodicals	Author
7. Anthologies	
The Bible as Literature	Capps
Searching for Meaning	Bucke/Cummings

Audio-Visual Materials

1. Records

   Antigone
   Book of Job
   Creation
   Don Juan in Hell
   Dylan Thomas Reading His Recorded Poetry
   Edna St. Vincent Millay
   Godspell
   J. C. Superstar
   A Man for All Seasons
   Many Voices--Adv. in American Literature
   Many Voices--Adv. in English Literature
   Minister's Black Veil
   Moby Dick
   Murder in the Cathedral
   Rubaiyat of Omar Khan
   St. John
   The Tragical History of Dr. Faustus

2. Video Tapes

3. Films

"Holy Thursday"
"How Could I Not Be Among You"
"Life of Christ in Art"
"Parable"
"Who Am I, Where Did I Come From, Where Am I Going?"

4. Filmstrips

"Antigone and the Greek Theater
"Man's Search for Meaning of Life"
"Our Heritage from Ancient Greece"

5. Cassette Tapes

Community Resources:

Bahai faith representative
Christian Scientist
Mormon representatives
Rabbi of local synagogue
Representatives of other religious groups within the community
Local Protestant and Catholic representatives
Salvation Army
Unitarian

SUGGESTED APPROACHES AND ACTIVITIES:

1. Students may study at least one of the world's religions or do a comprehensive unit on comparative religions.
2. Students may study a new movement within an established religion.
3. Students may write about stylistic differences in two Biblical accounts of the same story, such as the creation stories in Genesis I and II.
4. Students may analyze conflicts of interest between occupational groups in the Bible, as in the story of Cain and Abel.
5. Students may interpret a particular Biblical story, parable, epic, or fable.
6. Students may compare the doctrines and practices of the Christian faith and churches, such as one of the sacraments.
7. Students may compare the characters Isaac from the Bible and Ishmael in the Koran.
8. Students may compare the Ten Commandments with other codes of law and moral codes.
9. Students may study the origin of the twelve tribes of Israel.
10. Students may report on the discoveries of the Dead Sea Scrolls.
11. Students may plot on a map the possible routes of the Israelites from Egypt to the Promised Land.
12. Students may discuss miracles reported in the Bible or in modern times.
13. Students may collect titles of novels taken from the Bible.
14. Students may discuss the doctrine of separation of church and state.
15. The teacher may include a unit of study on facing up to death.
16. Students may discuss the mystical aspects of religion.
17. Students may discuss mythological aspects of the Christian religions.
18. Students may write a comparison-contrast theme (Writing Themes About Literature, Roberts) related to the course may be used as one of the two major compositions.
19. Students may discuss esateric and exotive philosophies and their influence or religions.

MASS MEDIA

COURSE DESCRIPTION: This course is an exploration of mass communication. It will include a close look at radio, television, and the print media of newspapers and magazines. The class will examine the influences of these media upon our lives and our language. The strengths and weaknesses of the different media will also be studied, with laboratory periods provided for students to practice constructing messages in the different media, with an emphasis on the visual and audio. This course should be valuable to all students who want to become more discriminating users and producers of the mass media.

OBJECTIVES:

1. To determine the impact of different media on the lives of people.
2. To study the importance to the media of audience analysis such as the Neilson ratings for television.
3. To discover the uses of the media in providing education, information, entertainment, and public services.
4. To analyze the programming in radio, television, magazine, and newspaper.
5. To learn to distinguish between the documentary and editorial in the newscast and news story.
6. To recognize degrees of subjectivity in news stories and newscasts (through techniques such as use of size, shape, mood, tone, color, selection, placement, and emphasis).
7. To become familiar with the magazine as a mass medium - the types, structures, and purposes of magazines.
8. To learn the techniques and effects of advertising by the media.
9. To learn about technical aspects of radio, television, newspaper, and magazine production.
10. To become involved in the community.
11. To learn the influence of news coverage on politics, the economy, and public opinion.
12. To recognize the importance of polls like the Harris Poll and the Gallup Poll to the mass media.

MASS MEDIA

REQUIREMENTS:

1. Each student must write an argumentative paper on a selected topic related to the media, such as "In television, entertainment tends to drive out non-entertainment."
2. Each student must write a comparison-contrast paper on styles of news commentators, coverage of the news, network programming, or another related topic.
3. Each class must do two major projects comparable to those in the list of activities.
4. Each class must use extensively two books suggested in the list of basic materials.
5. Each student must be involved in one oral presentation utilizing any of the various media.

MATERIALS AND RESOURCES:

Printed Materials	Author
1. Novels	
2. Nonfiction	
Writers Market (update each year)	Writer's Digest
The Hidden Persuaders	Packard

	Author
3. Drama	
4. Short Stories	
5. Poetry	
6. Periodicals	
TV Guide	
Media and Methods	No. Am. Pub. Co.

MASS MEDIA

7. Anthologies

	Author
Best TV and Radio Commercials (Vol. 2)	
Coping With the Mass Media	McCougall, Littell
Coping With Television	Littell, ed.
Creative Communication: Teaching Mass Media	Jan/Wiseman
Electric Media	Brown and Marks
Exploring Television	Kuhns
The Fourth Estate	Hulteng & Nelson
Glossary of Video Terms	
Hidden Persuaders	Packard
How to Talk Back to Your TV	Juhns
Introduction to Mass Communications	Emery & Agee
Journalism in the Mass Media	Moyer
Journalism in the Mass Media	Moyes & White
Language and Reality	Postman
Language in Thought and Action	Hayakawa
Mass Media	Heintz, Reuter
Mass Media and the National Experience	Farrar & Stevens
Media and Communication	Thomsen
Media in Advertising	
Media Manuals: Basic TV Staging and TV Camera Operations	Millerson
Medium is the Message	McLuhan
The Mind Benders	Terringo
Neilson TV Index	
Persuasion	Heintz
Radio and Television	Kirschner
Radio and TV in the Secondary Schools	
Radio Programming in Action	Taylor, ed.
Television Commercials: How To Create Successful TV Advertising	Wainwright
Television: Selections from TV Guide	Coler, ed.
Television's Classic Commercials	Diamant
TV Action Book	Schrank
Understanding the Media	McLuhan
The Use and Misuse of Language	Hayakawa
What Will It Be Like in 1984?	
Why We Watch Them: Interpreting TV Shows	Kuhns

Audio-Visual Material

1. Records

"A Documentary History of Broadcasting 1920-1950"
"Amos and Andy Christmas Show"
"Bob and Ray: The Two and Only"
"Captain Midnight and Other Stories"
"Down Don's Alley"
"Down in Allen's Alley"
"I Can Hear It Now"
"Just Like Old Times"
"Mr. Chameleon"
"Remember the Golden Days of Radio"
"Sherlock Holmes"
"Son of Just Like Old Times"

2. Video Tapes

3. Films

"American Memoir"
"American Memoir: 60 Years of Magazines"
"Anchor Man"
"Beyond All Barriers"
"Case History of a Rumor"
"CLIO Award Winning TV Commercials" (25 min.)
"Consumer Power: Advertising" (22 min.)
"Eye of the Beholder" (25 min.)
"Fidelity of Report" (6 min.)
"Gateways to the Mind"
"Good Goodies" (4½ min.)
"Journalism: Mirror, Mirror on the World"
"The Medium is the Massage"
"The Neilson Television Index"

MASS MEDIA

"The Miracle of Videotape"
"Once Upon A Time" (25 min.)
"Story of a Foreign Correspondent"
"Why Communications Satellites?"
"Whole World Is Watching"

4. Filmstrips

"Communications: Impact on Society"
"Media and Meaning: Human Expression and Technology"
(slides and records, parts 1 and 2)
"Mass Media: Impact on a Nation"
"Semantics" Language and Behavior"
(Concept Media, parts 4-6)
"What's Going on Here? A Study of Media and Propaganda"

5. Casette Tapes

"Old Time Radio Programs"
(Tapes 114, 117, 402-406, 473-490, 592-599)

6. Reel Tapes

"Audio Input Tape" (Persuasive Radio Advertising, Barrage of Sound, Radio Commercials, Art of Listening)
"The Great Radio Shows" (4 two-track tapes)

7. Kits

   Magbag

Community Resources

American Cablevision
Civil Defense
The Consumer Advocate
KNXR Radio
KROC Radio
KROC TV
KWEB Radio
KWWK Radio
Police Department
Private Postal Service
Publicity Coordinator for Rochester Schools
Rochester Post Bulletin

SUGGESTED APPROACHES AND ACTIVITIES:

1. The student could spend some time at a radio or TV station or the Post Bulletin studying production techniques. Observations made there could be presented in the form of oral or written reports.

2. The student could do a "comparative media" study to discern the differences in treatment of a particular news item by the various media.

3. The student could study and discuss the reporter's legal right to withhold information about his source.

4. The student could observe and interview various people connected with a particular radio station, TV station, or newspaper, to determine its methods of operation, philosophy, costs, advertising, etc., and report his conclusions to the class.

5. Using current radio or television commercials and secondary sources, the student could study the psychology of broadcast advertising and report his conclusions to the class.

6. The student could study the relationship between types of commercials or programs and the time of day at which they are played.

7. The student could study the artistic design of magazine advertisements and analyze their effectiveness in an oral or written report.

8. The student could research the cost of special sale ad inserts in the Post Bulletin by such stores as Wards, Sears, or Tempo.

9. The student could create original commercials for the various media on tape or videotape (e.g. advertising on school TV station for school publications).

10. The student could do a comparative study of television or radio shows of a particular type such as soap operas or talk shows.

11. The student could do a comparative study of the various networks' handling of the news.

12. The student could do an indepth study of a particular type of program.

13. The student could create his own radio or television show and produce it for the class.

14. The student could describe several major classes of children's educational programs, listing at least one example of each, and identify the age level for which each seems appropriate and why.

15. The student could list alternatives to commercial television, describing and giving advantages and disadvantages of each.

16. The student could keep a log (journal) of television viewing according to a prepared form, planning ahead of time, using TV Guide, and evaluating each program after viewing.

17. The student could test "truth in advertising" by repeating some experiments used to promote products, to determine their validity, and report his conclusions to the class.

18. The student could investigate the influence and origin of the FCC and report his conclusions to the class.

19. The students could discuss the positive and negative influences of TV on American culture.

20. The student could report on major television critics: who they are, where they write, their qualifications, and their influence.

21. The student could observe an event likely to be reported by the media and determine the problem of accuracy in reporting or broadcasting that event.

22. The class could publish its own newspaper or magazine.

23. The student could design posters to be used as publicity for student publications.

24. The student could create advertising for various types of magazines.

25. The student could explore the use and effect of hard sell versus soft sell styles of advertising.

26. The student could research and report on the Nielsen Rating Index. He could develop a survey which will sample a representative group of at least fifty people. The student could rate current TV programs during prime time for 3-5 days and report the results to the class in an oral presentation.

27. The student could plan, write, and produce a five-minute TV script, including:

    a. News - 3 minutes
    b. Commercial, with product - 45 seconds
    c. Weather report - 1 minute
    d. Public service announcement - 10 seconds
    e. Station identification - 5 seconds

28. The student could research and explore the history of the treatment of sex, good taste, and moral values in television or conduct a survey on censorship in television. He should use a questionnaire and sample of a representative group of at least 50 people and report his findings to the class in an oral presentation.

29. The student could diagram and build a model of a TV camera and discuss its functioning and use before the class.

30. The student could view an example of each of the following types of programs:

    a. Variety shows
    b. Quiz programs
    c. Music programs
    d. Comedy shows

    He could analyze each show and report his analysis to the class.

31. The student could make floor plans and action-and-camera-shots of a television script and determine special lighting and sound effects and properties needed. He could summarize the plot and make an oral report to the class.

32. The student could write a 10 minute television script for two of the following:

    a. Dramatic scene
    b. Commercial (various lengths)
    c. Classroom lesson
    d. Documentary

33. The student could write a television script for one of the following:

    a. Afternoon soap opera
    b. New children's program, in the vein of Sesame Street
    c. Game show
    d. Talk show

    They should produce the script.

34. The student could collect a series of reviews (at least 3) of a television production and compare and contrast the evaluations made by critics. He should view the television program himself and evaluate the program and compare and contrast his review with those of the professional critics. He should present this information to the class orally.

35. The student could research and write a report on the history and effects of violence on TV.

36. The student could research and write a report on the image of blacks as portrayed on TV. What changes have taken place in this image since television first began? What role do blacks now play in television? How has TV programming involving blacks changed?

37. The student could research and write a report on the images of women in TV. What effect did the women's liberation movement have on television programming? What images had women traditionally been protrayed as having before this?

38. The student could research and write a report on the relationship of TV and politics. The report should not focus solely on the present time but discuss the history of politics and TV also. What effects has TV had on politics?

39. The student could research and compare and contrast television of the 1940's with television of the 1970's. The report should include a discussion of the technology, programming and financing used during each decade.

40. The student could research carefully and analyze the TV programming that has been done for children. What programs are good influences? Which are bad?

41. The student could write a program promotion for a well-known TV program. This is the type of promotion which is used in the fall to introduce new programs.

42. The student could research and write a paper on the changes that are occurring in radio and television programming because of transistors. Have listening and viewing habits changed any?

43. Should congressional and legislative sessions and hearings be broadcast? The student could discuss the pros and cons of this issue in a written report which includes a discussion of the relationship and effects of the Watergate hearings and television.

44. Should radio and television stations be required to devote a certain percentage of their broadcast time to "high-class" programs such as symphonies, operas, lectures, and current plays? The student could discuss the pros and cons of this issue in a written report, doing research if necessary.

45. In what ways can we justify the statement that "broadcasting can now be identified with American life itself?" Or can't we? The student could discuss his answers to this question in detail; supporting his opinion with well-found examples drawn from TV and compare to "real life."

46. Is television making us a nation of spectators rather than participants? Students could study this question carefully. They could discuss their answers to this question in detail; supporting their opinions with well-found examples drawn from TV.

47. What is a super? How is a super used in TV? The students could give examples of TV programs which use supers and prepare a super.

48. The class may divide into production groups and work cooperatively with the cablevision studio to product programs relating to school.

49. The students may make field trips to various mass media outlets in Rochester and the Twin Cities including Brown Institute in Minneapolis (broadcast training) and television studios.

MODERN COMEDY

COURSE DESCRIPTION: This course is designed for students who are interested in exploring the relationship of comedy to life from 1900 to the present. Students will study works of social and political satirists and the comedy of stage, radio, film, and television. They will also analyze the comic devices used by twentieth century writers and performers.

OBJECTIVES:

1. To explore the nature of comedy.
2. To trace the relationship of comedy to life in the twentieth century.
3. To investigate the techniques used in creating comic style.
4. To examine the bases of humor and to determine any changes with time.
5. To gain an understanding of the range of comedy from the light and frivolous to the sophisticated.
6. To recognize that man's view of himself and others is often humorous.
7. To develop an appreciation for the art of creating laughter.
8. To express ideas about comedy in oral and written form.

REQUIREMENTS:

1. Each class must study at least one novel and one play. The number of shorter selections is left to the discretion of the teacher.
2. Each student must read at least two works from a supplementary reading list provided by the teacher.
3. Each student must write a multi-paragraph theme analyzing tone in a work of written comedy. The teacher may refer to chapter eleven in Writing Themes About Literature by Roberts.
4. Each student must write four additional compositions, with type and topic to be determined by the teacher.
5. Each student must make an oral presentation to the class.
6. Each student must be involved in a creative comedy project suitable for presentation to the class.

MODERN COMEDY

MATERIALS AND RESOURCES:

Printed Materials	Author
1. Novels	
Dr. Strangelove	George
The Graduate	Webb
The Hot Rock	Westlake
The Mouse That Roared	Wibberly
Please Don't Eat the Daisies	Kerr
2. Nonfiction	
Life With Father; Life With Mother	Day
The Comedy of Charlie Chaplin	Capp
Comedy's Greatest Era	Agee
TV Humor	
Seventy-five Years of American Newspaper Comics	
3. Drama	
Barefoot in the Park	Simon
Mrs. Warren's Profession	Shaw
The Odd Couple	Simon

4. Short Stories

	Author
"An American Hercules"	Stevens
"Baker's Bluejay Yarn"	Twain
The Best of Simple	Hughes
"The Catbird Seat"	Thurber
"The Cop and the Anthem"	O. Henry
Goodbye, Columbus	Roth
"Haircut"	Lardner
"Mr. Dooley on Machinery"	Dunne
My Life and Hard Times	Thurber
"The Secret Life of Walter Mitty"	Thurber

5. Poetry

"Light Verse"
"Light Verse"

6. Periodicals

Harvard Lampoon
Literary Cavalcade, March, 1972
Mad Magazine
National Lampoon
Punch

MODERN COMEDY

7. Anthologies

The Comic Spirit in America	Massey, ed.
Composing Humor	Sisk
Composing Humor	Twain
The Devil's Dictionary	Bierce
"Gift of Laughter"	
The Lighter Side	Hoopes & Wilkers, ed.
The Lighter Side: Teacher's Notebook	Scholastic Lit. Unit

Audio-Visual Materials

1. Records

All in the Family
Andy Griffith: Just for Laughs
The Best of Bob Newhart
Bill Cosby
Bill Cosby
Bill Cosby: Life From Madison Square
Bill Cosby: To Russell, My Brother
Bill Cosby: When I Was a Kid
The Bloopy Awards
Bob and Ray: The Two and Only
The Button-Down Mind of Bob Newhart
David Steinberg Disguised as a Normal Person
Dick Gregory
Down in Allen's Alley
Flip Wilson
Flipped Out (Flip Wilson)
Golden Age of Comedy, Vol. 1
"The Great Radio Comedians," *Great Moments in Radio*, Vol. 2
I Am the President (David Frye)
Jim Baker's Bluejay Yarn and Other Selections
Jonathan Winters Wings It
Laurel and Hardy: Naturally High
Lily Tomlin: This is a Recording
The Marx Brothers
More of Mark Twain Tonight
Nichols and May Examine Doctors
Radio Free Nixon
Remember the Golden Days of Radio
Ring Lardner's Short Stories
Short Stories of Mark Twain

"Side Splitting Humor," *Great Moments in Radio*, Vol. 1
Simple: Seven Stories
Son of Jest Like Old Times
Spiro T. Agnew is a Riot
Supershrink
A Thurber Carnival
W. C. Fields
W. C. Fields
Wit and Wisdom of Will Rogers
The World of James Thurber
The World of Robert Benchley

2. Videotapes

3. Films (minutes)

"Broke in China" (Ben Turpin 8mm 25 min.)
"Comput-Her Baby" (16mm 3 min.)
"Cops" (Keaton, 8mm 20 min.)
"The Crocodile" (16mm 29 min.)
"The Crocodile: A Discussion" (11 min.)
"The Cure" (Chaplin, 8mm 20 min.)
"Dirty Work" (Laurel & Hardy, 8mm 20 min.)
"The Fatal Glass of Beer" (Fields, 16mm 22 min.)
"The Fireman" (Chaplin, 8mm 30 min.)
"The General" (Keaton, 16mm 27 min.)
"The Great Chase" (Fields, 8mm 10 min.)
"Love, Speed and Thrills" (Keystone Kops, 8mm 12 min.)
"The Pawn Shop" (Chaplin, 8mm 22 min.)
"Remember When" (8mm 22 min.)
"The Tramp" (Chaplin, 8mm 20 min.)
"Will Rogers" (8mm 22 min.)

4. Filmstrips

   "The American Humorist"
   "The World of Mark Twain"

5. Cassette Tapes

6. Reel Tapes

   "Amos and Andy" (Great Radio Shows)
   "Can You Top This?"
   "An Evening Wasted With Tom Lehrer"
   "Fibber McGee and Molly"
   "Jack Benny"
   "Our Miss Brooks"
   "Red Skelton"

SUGGESTED APPROACHES AND ACTIVITIES:

1. The student could study the use of caricature in the work of cartoonists such as Capp, Herblock, Mauldin, Oliphant, and Schultz or comic strips such as "Blondie" and "Beatle Bailey." Include a discussion of the use of caricature.

2. The student could define humor, irony, sarcasm, exaggeration, caricature, parody, lampoon, ridicule, incongruity, black humor.

3. The class could study "sick" humor or any of the styles or forms that have developed through the ages; particular emphasis can be placed on the "sick" art form and the "sick" joke line. Attempt to discover the difference between "sick humor" and satire in both art and literature.

4. The student could study particular personalities, e.g. Charlie Chaplin, Buster Keaton, the Marx Brothers, Laurel and Hardy, Abbott and Costello, W. C. Fields, Peter Sellers, Jerry Lewis, Dean Martin, Sid Caesar, Victor Borge, Jimmy Durante, Danny Kaye, Danny Thomas, Red Skelton, Steve Allen, Jane Meadows, Jack Benny, Bob Hope, Flip Wilson, Dick Gregory, Bill Cosby, Shelley Berman, Peter Ustinov, Robert Morse, Jonathan Winters, Tony Randall, Bob Newhart, Ernie Kovacs, Edie Adams, Phyllis Diller, Carol Burnett, Carol Channing, Lucille Ball, Polly Bergen, Walter Matthau, Jack Lemmon, David Steinberg, George Carlin, David Frye, Rich Little.

5. The student could study writings of the "classic" modern humorists, for example: Dorothy Parker, Robert Benchley, Bennet Cerf, Phyllis McGinley, Jean Kerr, Clarence Day, Ogden Nash, Cornelia Otis Skinner, James Thurber, Katherine S. White and E. B. White, Frank Gilbreth and Ernestine Gilbreth Carey, Giovanni Gaureschi.

6. The student could study a specific issue of Mad magazine for its use of parody.

7. For the required creative project, students could create caricatures, cartoons, humorous commercials (perhaps on videotape), parodies (soap operas are easy to do), tall tales, films, radio comedy shows, recordings, skits and sketches. They could choose to produce a scene from a comedy.

8. The students could write original puns, limericks, epigrams, "sick" jokes, Tom Swifties.

9. The students could study malapropisms, using the classic examples as well as "Bunkerisms" (Archie Bunker) from The Wit and Wisdom of Archie Bunker.

10. The students could compare the style and content of the works of such writers as Simon, Thurber, Twain, Hughes.

11. The students could examine the work of film comedians. A good source of silent 8mm and S8mm films is the public library.

12. The students could examine television comedy (talk shows, variety shows, situation comedies).

13. The class could examine styles and content of the work of recording artists.

14. The class could study political humor. Columns written by political humorists such as Buchwald and Hoppe and political cartoons are good sources.

15. The student could study records by comics like Dick Gregory, Flip Wilson, Bill Cosby, and David Steinberg; Goodbye, Columbus; and ethnic jokes to arrive at some understanding of ethnic humor.

16. The class could study black humor. Writers like Friedman and Bierce, and the play "The Little Gentlemen" in Literary Cavalcade provide examples.

17. The student could study the role of women in comedy, both as the object of humor and as the creator of humor. Writings of women like Dorothy Parker, radio shows like The Bickersons and George Burns and Gracie Allen, records by Joan Rivers, Phyllis Diller, Lily Tomlin, Fanny Flagg, and Kaye Ballard, and television shows like The Carol Burnett Show and Lucy would provide material for discussion.

MYSTERY, SUSPENSE, AND SCIENCE FICTION

COURSE DESCRIPTION: "From ghoulies and ghosties and long-legged beasties and things that go bump in the night" to eccentric "who-done-its" and strange worlds of tomorrow--these are the ingredients of this course. In addition to wide reading, basic techniques used in writing literature of this type will be investigated.

OBJECTIVES:

1. To familiarize the student with the broad range of mystery, suspense, and science fiction, including the classic detective story, and the police investigative story.
2. To motivate students toward increased reading habits and deductive powers through the excitement and curiosity aroused by the mystery-suspense medium.
3. To provide students with the "tools" for meaningful criticism, evaluation, and selection of mystery, suspense, and science fiction.

REQUIREMENTS:

1. Each student must read at least three major works in addition to short selections used for class reading.
2. At least two written critiques must be submitted. These should include a plot summary and a short critical personal evaluation of the work.
3. At least six short writing assignments must be completed; these may include a summary or reaction to class readings and films.
4. An oral report must be given, either over an outside reading assignment or an outside television or movie assingment.

MATERIALS AND RESOURCES:

Printed Materials	Author
1. Novels	
The Andromeda Strain	Crichton
And the Deep Blue Sea	Williams
And Then There Were None	Christie
As Old As Cain	Chaber
Avenger' Tapes	Stimson & Bellah
Case of the Constant Suicide	Carr
The Case of the Daring Decoy	Gardner
The Case of the Silent Partner	Gardner

MYSTERY, SUSPENSE, AND SCIENCE FICTION

	Author
Chariot of the Gods	Von Doniken
Dr. Jekyll and Mr. Hyde	Stevenson
Dracula	Stoker
Frankenstein	Shelley
Haunting of Hill House	Jackson
The Hobbit	Tolkien
Hound of the Baskervilles	Doyle
Ice Bank Zero	Carter
The Ivy Tree	Stewart
Moonspinners	Stewart
The Other	Tryon
Poirot Investigates	Christie
Shivering Sands	Holt
Silverhill	Whitney
So Many Steps to Death	Christie
Something Wicked This Way Comes	Bradbury
Sunday the Rabbi Stayed Home	Kemelman
Three Novels by George Semenon	Semenon
Time Machine	Wells
To Wake the Dead	Carr
We Have Always Lived in a Castle	Jackson
When Michael Calls	Farris
The Ice People	Borjavel

2. Nonfiction

3. Drama

Night of January 16th	Ran

MYSTERY, SUSPENSE, AND SCIENCE FICTION

4. Short Stories

	Author
"Adventures of the Speckled Band"	Doyle
"The Bet"	Chekhov
"The Black Cat"	Poe
"The Cask of Amontillado"	Poe
"Cop and the Anthem"	O. Henry
"Coup de Grace"	Bierce
"Fall of the House of Usher"	Poe
"The Killers"	Hemingway
"Markheim"	Stevenson
"The Monkey's Paw"	Jacobs
"The Most Dangerous Game"	Connell
"The Open Window"	Saki
"Poison"	Dahl
"A Rose for Emily"	Faulkner
"Twilight Zone Revisited"	Serling

5. Poetry

6. Periodicals

MYSTERY, SUSPENSE, AND SCIENCE FICTION

7. Anthologies

	Author
Adventures of Sherlock Holmes	Doyle
Ghost and Horror Stories of Ambrose Bierce	Bierce
Great Science Fiction Short Stories	Smith
Literature of the Supernatural	Beck
More Stories from the Twilight Zone	Serling
New Stories from the Twilight Zone	Serling
Night in Funland	Brond
Science Fiction Terror Tales	Conklin
Slay Ride	Hitchcock
Stories Not for the Nervous	Hitchcock
Stories from the Twilight Zone	Serling
Supernatural Reader	Conklin
Tales of Terror and Mystery	Doyle
Themes in Science Fiction	Kelley

Audio-Visual Materials

1. Records

Black Cat
Captain Midnight and Other Short Stories
Fall of the House of Usher
Mr. Chameleon: The Perfect Maid Mystery
An Occurrence at Owl Creek Bridge
Pit and the Pendulum
Sherlock Holmes
Tales of Terror and Suspense
Tell Tale Heart
War of the Worlds

2. Video Tapes

3. Films

"Black Arrow"
"Dracula" (silent, 10 min.)
"Eye of the Beholder" (25 min.)
"Occurrence at Owl Creek Bridge" (7 min.)
"Queen of Spades" (15 min.)

4. Filmstrips

"Literature of Science Fiction/Uncertain Worlds"

5. Cassette Tapes

6. Reels

"Dragnet"
"Gang Busters" (old radio show)
"Inner Sanctom" (old radio show)
"Johnny Dollar"
"Mr. and Mrs. Norby"
"Richard Diamond"
"Superman" (old radio show

MYSTERY, SUSPENSE, AND SCIENCE FICTION

SUGGESTED APPROACHES AND ACTIVITIES:

1. The student could examine works read and viewed through the inductive process for:

    a. Author's intended effect
    b. Plot elements creating that effect
    c. Elements of characterization creating that effect
    d. Elements of setting, i.e. place, time, conditions, creating that effect
    e. Evidences of foreshadowing
    f. Recurring images and symbols

2. In an oral or written report the student could discuss the techniques of mystery/suspense which were used by the author or director in each of the following five areas--novel, short story, record or tape, television program, and film.

3. The students could jointly write a script for a radio mystery program, produce it, and present it.

4. The student may enjoy reading local and national newspaper reports of crimes, upon which they can base an original whodunit story.

5. The teacher may ask the students to write a mini-mystery which consists of only one situation, one crime, one clue, and one detective who discovers the clue and solves the crime. Students will enjoy exchanging their mysteries.

6. The students may enjoy writing a "mystery of the future." The setting is the year 2000, and the elements of suspense must relate to the time of the story. Perhaps robberies, guns, and murders will be replaced with new concepts of mystery and suspense.

7. Some students who are particularly interested in crime may want to interview a lawyer to learn what changes in law have taken place in the last decade or two and what effect these changes have on solving crimes and prosecuting criminals today. The findings of this research could be shared with the class.

8. Since irony often plays an important part in the development of a mystery, the students may want to work in groups in developing the plot of a mystery in which several examples of irony help to heighten the suspense.

9. The teacher may want to ask each student to read at least three short stories by the same author and to prepare a speech or written composition in which the student explains several characteristics of this author's style of writing. A visual aid may be helpful to list or diagram these characteristics. These aids could then be posted on the bulletin board to help students associate certain styles of writing with particular authors.

SHAKESPEARE: MIRROR FOR MAN

COURSE DESCRIPTION: This course will provide the student who is interested in Shakespeare an opportunity to read, interpret, and evaluate several of his plays and sonnets. Special attention will be given to Shakespeare's facility with the English language. The course will also provide the student with an understanding and appreciation of the theater and life of Elizabethan England and Shakespeare's contribution to the development of the theater.

OBJECTIVES:

1. To arrive at an awareness of the concept of the tragic hero as presented by Shakespeare.
2. To recognize Shakespeare's writings as examples of a stage in the development of modern English.
3. To recognize the literary techniques used by Shakespeare.
4. To grow in awareness of the history and conventions of the theater, and of Shakespeare's role in its development.

REQUIREMENTS:

1. Each student must read, interpret, and evaluate one representative comedy, history, and tragedy in common with the class.
2. Each student must do a critical study of additional plays individually, in small groups, or as a class.
3. Each student must read and interpret several representative sonnets.
4. Each student must write at least four major critical papers.
5. Each student must also write four short informal papers.
6. Each student must give at least one oral presentation during the course.

MATERIALS AND RESOURCES:

Printed Materials	Author
1. Novels	

SHAKESPEARE: MIRROR FOR MAN

2. Nonfiction

3. Drama

	Author
As You Like It	Shakespeare
Hamlet	Shakespeare
Henry IV, Part I	Shakespeare
King Lear	Shakespeare
Macbeth	Shakespeare
A Midsummer Night's Dream	Shakespeare
Othello	Shakespeare
Richard III	Shakespeare
Taming of the Shrew	Shakespeare
The Tempest	Shakespeare

4. Short Stories

Twisted Tales from Shakespeare	Richard Armour

5. Poetry

Sonnets	Shakespeare

Audio-Visual Materials

1. Records

   Ages of Man, Part One
   Ages of Man, Part Two
   Hamlet
   Macbeth
   Sonnets and Elizabethan Lyrics
   The Tempest

2. Video Tapes

3. Films (minutes)

   "Hamlet: The Poisoned Kingdom" (30 min.)
   "Hamlet: The Readiness is All" (30 min.)
   "Hamlet: What Happens in Hamlet" (28 min.)
   "Macbeth: The Politics of Power" (28 min.)
   "Macbeth: The Secretist Man" (33 min.)
   "Macbeth: The Themes of Macbeth" (28 min.)
   "Man and Woman" (Taming of the Shrew) (33 min.)

4. Filmstrips

"Elizabethan Everyday Life"
"An Introduction to Shakespeare"
"Life of Shakespeare"
"A Midsummer Night's Dream"
"Shakespeare's London"
"Shakespeare's Stage Production"
"Shakespeare's Theater"

5. Cassette Tapes

6. Reel Tapes

"Continuation of the Atmosphere Theme"
"Elizabethan Everyday Life"
"The Elizabethan Playhouse: Cultural Center for London"
"English Dress in the Age of Shakespeare"
"An Introduction to Shakespeare"
"The Life of William Shakespeare"
"Masters of Elizabethan Literature"
"Shakespearean Atmosphere"
"Shakespearean Stage Productions"
"The Taming of the Shrew"

SUGGESTED APPROACHES AND ACTIVITIES:

1. The students may do a vignette in which characters are selected from two different plays and have them encounter one another in unusual or contemporary settings.

2. The students may discuss and compare carefully the role and function of the fool in Shakespeare's plays and in other literary works.

3. The students may benefit from studying an internal conflict in a major Shakespearean character in terms of the external conflicts which caused it.

4. The students may apply Aristotle's definition of tragedy to one Shakespearean tragedy, showing specific areas in which it is valid for Shakespeare and specific areas in which Shakespeare alters Aristotelian conventions.

5. The students may demonstrate an understanding of Shakespeare's use of contrast to gain psychological depth by writing an essay of contrast (e.g. conscience vs. ambition, Macbeth; reason vs. emotion, Othello; passive vs. active involvement, Hamlet).

6. The students may relate in an essay at least one major element of Shakespearean drama to contemporary life. The element may be a character, a recurring theme or motif, or an extended passage.

7. The students may list major areas of difference between Eleizabethan English and Modern English and give examples from the plays explaining how they may be more easily understood, (e.g. word order inversions in such expressions as "Good my lord...").

8. The students may act out significant scenes from a play.

9. The students may read a major Shakespearean play and criticism of that play, including at least one major study (e.g. King Lear, selected critical wirtings, and one of the following: Danby's SHAKESPEARE'S DOCTRINE OF NATURE: A STUDY OF KING LEAR, Heilman's THIS GREAT STAGE: IMAGE AND STRUCTURE IN KING LEAR, Muir's THE POLITICS OF KING LEAR). Prepare a report on the play and the critical treatment it has received.

10. The students may select a Shakespearean theme (appearance/reality, good/evil, sanity/insanity, action/inaction, nature of man, view of women...) and trace its treatment through several plays.

11. The students may do an in-depth study of Shakespeare's language, poetry, and/or style. This might include examination of particular works (including the sonnets), writing techniques, and imagery.

12. The students may do an in-depth study of Shakespeare's theater--staging conventions, costuming effects, acting styles, etc. Explore changes in the presentation of the plays from Shakespeare's day to the present.

13. The students may select a character from one of the tragedies or histories and explore the nature of his tragic flaw; show how it influences his actions and affects his destiny.

14. The students may choose any one play, or working from all the plays you have read, attempt to identify the main points of Shakespeare's view of the world. How is his world view like your 20th century view? How does it differ? How do you account for the differences?

15. The students may write a short, in-depth paper stating and substantiating your understanding of one aspect of the following topic areas: character development and change character comparison and contrast, uses of a particular scene, development of a particular theme, and contemporary parallels. Textual references, whether directly quoted or indirectly stated, should be identified by act, scene, and line, e.g., "False face must hide what the false heart doth know." (I, vii, 82)

16. The students may make a field trip to a Guthrie Theater production in Minneapolis to see a Shakespearean play, after which the production will be discussed in the school classroom.

UTOPIAS AND FUTURISTIC LITERATURE

COURSE DESCRIPTION: This course consists of an examination of utopian and futuristic ideas associated with man's hope for a good society. Examining the works of Huxley, Orwell, Bradbury, Wells, and other writers will help the student recognize the grim biological and technological background against which our present-day problems are enacted. Attention may be given to science fiction as it has developed from an adventure-dominated world into the technically-oriented world and finally to a commentary on future social structures. This course, then, could be taken alone or as an extension of the Mystery, Suspense, and Science Fiction course for the more able student

OBJECTIVES:

1. To become critical readers of utopian and futuristic literature.
2. To give an opportunity to write imaginatively and objectively.
3. To provide the student a chance to articulate his ideas about our society.
4. To create an awareness in the student of the complexity of a community and to realize that in order for a society to exist, he must forfeit some freedom.
5. To provide the student with an opportunity to construct his concept of an ideal world.

REQUIREMENTS:

1. The student must read at least five major works (possibly read in common).
2. The student must read representative short selections for class discussion.
3. The student must write at least four major papers.
4. The student must write at least four short papers related to the materials and issues of the course.
5. The student must give one major oral presentation.

MATERIALS AND RESOURCES:

Printed Materials	Author
1. Novels	
Alas, Babylon	Franks
Anthem	Rand

UTOPIAS AND FUTURISTIC LITERATURE

	Author
Brave New World	Huxley
Brave New World Revisited	Huxley
A Canticle for Leibowitz	Miller
Cat's Cradle	Vonnegut
Childhood's End	Clarke
Dune	Frank
Fahrenheit 451	Bradbury
Farmer in the Sky	Heinlein
The Gods Themselves	Asimov
Invisible Man	Wells
I Seem to Be a Verb	Fuller
Lost Horizon	Hilton
Martian Chronicles	Bradbury
Modern Utopia	Wells
1984	Orwell
On The Beach	Shute
Planet of the Apes	Boulle
Stranger in a Strange Land	Heinlein
Twenty Thousand Leagues Under the Sea	Verne
2001: A Space Odyssey	Clarke
Utopia	More
Walden Two	Skinner
We	Zamiatan

2. Nonfiction

Future Shock	Toffler
The Greening of America	Reich

	Author
3. Drama	
R.U.R.	Capek
4. Short Stories	
"Epicac"	Vonnegut
"The Rocking Horse Winner"	Lawrence
5. Poetry	
6. Periodicals	

UTOPIAS AND FUTURISTIC LITERATURE

7. Anthologies

	Author
Great Science Fiction Stories	Smith
Science Fiction Terror Tales	Conklin
Teaching Tomorrow	Caulkin/McGlen
Themes in Science Fiction	Kelley
Transit of Earth	Playboy Press
Wondermakers	Hoskins

Audio-Visual Materials

1. Records

    Cat's Cradle
    War of the Worlds (Orson Welles)

2. Video Tapes

3. Films

    "Communications Explosion"
    "First Men on the Moon"
    "Gemini Space Walk"
    "1999"

"Omega" (13 min.)
"Rendezvous of Gemini 7"
"The Thing" (87 min.)
"Twenty-first Century Series"

4. Filmstrips

"Free Will and Utopias"
"Future Imperfect: The Utopian Novel" (Brave New World, 1984)
"Life Style 2000 A.D.: Inquiry into the Future"
"Science Fiction: From Jules Verne to Ray Bradbury"
"Toward the Year 2000: Can We Survive the Future?"

5. Cassette Tapes

"Dramatic Highlights of 1984"
"Martian Chronicles"

6. Reel Tapes

"Brave New World"

UTOPIAS AND FUTURISTIC LITERATURE

SUGGESTED APPROACHES AND ACTIVITIES:

1. Each student may write an original piece of science fiction in the form of a short story or a play.

2. Through a sampling of short stories, a student may, either individually or in a small group, select an area of interst. From this study, each student should write a related theme of ideas.

3. An individual or group could make an oral presentation using some audio or visual aid. This report should be accompanied by a written outline.

   Suggested topics:

   Robotics
   Space ships
   Outer space
   Life forms on other planets
   Cities of the future
   Food
   Housing
   Clothing
   Men's life style--morals, grouping, etc.
   Colonies on the moon and other planets
   Interplanetary war
   Medicine
   Education
   Any other topic approved by the teacher

4. Students could use utopian experiments for special reports:

   The Levellers
   The Diggers
   The Moravian Anabaptists
   The Shakers
   The Oneida Colony
   The Pietists
   New Harmony
   The Bruderhof Movement
   The Hippies
   Bionics
   Brook Farm
   Nauvoo, Illinois
   Ephrata, Pennsylvania
   The Rappites
   The Amana Society
   The Fouriers

   The Hutterites
   The Amish
   World Futurist Society
   (for free information address:)
   Box 19285
   Twentieth Street Station
   Washington D.C. 20036

   Center for the Future
   (for free information address:)
   Room 320
   720 Washington Ave. S.E.
   Minneapolis, Mn. 55455

   Cryonic Societies
   (contact NASA)

5. The student could select a utopian or dystopian work and describe:

   a. The main features of its social order
   b. The status of the individual who is a member of that order
   c. The probable conditions and/or steps that have established that social order, and
   d. The kinds of "maintenance" necessary to preserve that order.

6. The students may be asked to write a five-paragraph theme stressing "The Good Life According to . . ." in which the students select an author and attempts to summarize his previous philosophy based on the ideas presented in a particular utopian work.

7. Students may develop a project including (1) designing and constructing a utopian simulation game, or (2) designing and constructing a future city.

8. In place of the usual "test" on a particularly difficult novel, the student could explain how he/she might turn the novel into a film. If areas such as casting, special effects, general format, editing, etc. are suggested, the student is "forced" to show his understanding of the work as a whole. He should be asked about revisions, use of music to create a mood, etc. I must say, they make much more interesting reading than ordinary "tests."

VOICES OF DISSENT

COURSE DESCRIPTION: The purpose of this course is to explore human understanding so that one might be able to look at people and reach out to them without prejudice or bias. By considering literature which has evolved from various cultures and participating in selected activities, students may become more sensitive to individual needs and differences in a changing society.

OBJECTIVES:

1. To appreciate the power of literature as a means of stirring the complacent.
2. To understand that the vehicle of protest may be anything from a sermon or essay to a poem, drama, or novel. This vehicle might be controlled and dispassionate, witty, bitter, indignant or violent.
3. To accept the fact that the right to protest is a timeless and an inherent part of human experience.
4. To understand that we not only have a right but also a duty to speak out against social, cultural and racial injustices.
5. To be sensitive to the social environment that has produced dissent and dehumanization in our society.
6. To write protest material that is rhetorically effective.
7. To read, to appreciate, and to begin to understand the literatures produced by members of minorities within our culture.

REQUIREMENTS:

1. Each student must read and evaluate at least two major works in common with the class.
2. Each student must read at least three additional major works.
3. In addition, each student must read a variety of appropriate short selections.
4. Each student must write a theme or analysis which adequately summarizes the situation that an author is protesting. This report must also include an evaluation of the success of the protest. Concrete examples must be used to support the student's point of view.
5. Each student must write a theme expressing his views concerning some local or national issue. This can be in the form of a letter to the editor, an article, a short story, a poem, or a song that develops the protest. The lyrics to the song might be set to the tune of a well-known song.

6. Each student individually or as a member of a small group must participate in some type of project which must be presented to the class.

7. Each student must complete at least six short writing assignments: these may include a summary or reaction to class readings and films.

MATERIALS AND RESOURCES:

Printed Materials	Author
1. Novels	
Babbitt	Lewis
Black Elk Speaks	Neihardt
Butterfly Revolution	Butler
The Chosen	Potok
The Contender	Lipsyte
Craig and Joan	Asinof
Cry the Beloved Country	Paton
Five Smooth Stones	Fairbairn
House Made of Down	Momaday
The Invisible Man	Ellison
The Jungle	Sinclair
Laughing Boy	LaForge
The Learning Tree	Parks
Little Big Man	Berger
Loon Feather	Fuller
Man Who Killed the Deer	Waters
The Moon is Down	Steinbeck
The Octopus	Morris
A Patch of Blue	Kata
The Promise	Morris
When the Legends Die	Borland
Where the Tree Flowered: Fictional Autiobiography of Eagle Voice, A Sioux Indian	Neihardt

2. Nonfiction

	Author
Autiobiography of Malcolm X	Malcolm X
The Best of Simple	Hughes
Black Like Me	Griffin
Black Power	Carmichael
Brotherhood	Littell
Bury My Heart at Wounded Knee	Brown
Chicano	Vasquez
A Choice of Weapons	Parks
Civil Disobedience	Thoreau
Concerning Dissent and Civil Disobedience	Fortas
Confessions of Nat Turner	Styron
Down These Mean Streets	Thomas
Fire Next Time	Baldwin
How A People Die	Fry
I Know Why The Caged Bird Sings	Angelou
Jubilee	Walker
Manchild in the Promised Land	Brown
Memoirs of Chief Red Fox	Asher
Narrative of the Life of Frederick Douglass	Douglass
Nigger	Gregory
"Nonviolence"	Gandhi
Preface to a 20-Volume Suicide Note	Jones
Selections from Thomas Jefferson Roger Williams Cotton Mather Abraham Lincoln Patrick Henry and Jonathan Edwards	
Sermon on the Mount	St. Matthew
Soul on Ice	Cleaver
Strawberry Statement	Kumen
Way Out	Michel

VOICES OF DISSENT

	Author
3. Drama	
The Crucible	Miller
Enemy of the People	Ibsen
The Night Thoreau Spent in Jail	Lawrence
Raisin in the Sun	Hansberry
Time of Your Life	Saroyan
The Trojan Women	Euripides
4. Short Stories	
"A Nincompoop"	Checkhov
"Under the Lion's Paw"	Garland
5. Poetry	
"Go Down Moses"	J. W. Johnson
"Justice Denied in Massachusetts"	Millay
"Much Madness Is Divinest Sense"	Dickenson
"The New Colossus"	Lazarus
"Patterns"	Lowell
"War Prayer"	Clemens
"We Shall Overcome"	King
"You've Got to be Taught"	Hammerstein

6. Periodicals

   Ms.

7. Anthologies

Title	Author
Afro-American Authors	Adams, ed.
American Indian Authors	Momaday, Ed.
Asian-American Authors	Kai Yu/ Polubinskas, eds.
The Black Hero	Murray, ed.
Black Perspectives	Murray, ed.
Children of Longing	Guy, ed.
Here I Am (poetry)	Baron, ed.
I Am the Derker Brother: An Anthology of Modern Poems	
Kaleidoscope	Hayden
Major Black Writers	Murray, ed.
Mexican-American Authors	Paredes, ed.
The Outnumbered	Brooks
Prejudice: 20 Tales of Oppression and Liberation	Larson, ed.

Audio-Visual Materials

1. Records

   African Music
   An Anthology of Negro Poetry for Young People
   Anthology of Negro Poets
   Anthology of Negro Poets in the USA
   Black Boy, Wright
   Black Pioneers in American History
   Bury My Heart at Wounded Knee

Choice of Weapons (Parks)
Confessions of Nat Turner
Custer Died for Your Sins
The Daemon Lover and the Lottery
Documents and Speeches, Vol. II, Part I and II
The Face of Africa
The Glory of Negro History
Healing Songs of the American Indians
Henry David Thoreau: Civil Disobedience
Langston Hughes Reads and Talks About His Poems
The Learning Tree
Letters to a Black Boy
Mahalia Jackson, My Faith
Morning Star Gospel Singers
Negro Folk Music of Africa and America
Negro Folk Songs for Young People
Negro People in America
The Negro Women
The Poetry of Langston Hughes
Seven Stories from Best of Simple
Songs of the American Negro Slaves
Songs of the Suffragettes
Walk Together Children: The Black Scene in Prose, Poetry, and Song

2. Video Tapes

3. Films

"Afro-American Music, Its Heritage"
"Ballad of Crowfoot" (10 min.)
"Bill Cosby on Prejudice"
"Black and White, Uptight"
"Black History: Lost, Stolen or Strayed"
"Boundary Lines" (10 min.)
"Empty Lot" (6 min.)

"The Forgotten American"
"Geronimo Jones" (21 min.)
"The Jewish Wife" (28 min.)
"I Am Joaquin"
"I'm A Man"
"In Search of a Past"
"A Little Fable" (4 min.)
"The Long Walk"
"Los Compadres"
"Mexican-American Culture, Its Heritage"
"Neighbors"
"Of Black America: In Search of a Past"
"On Freedom"
"The Pride and the Same"
"Punishment Park"
"The Rock in the Road"
"Spaces Between People" (22 min.)
"Tahtanka"
"Where is Prejudice?"

4. Filmstrips
   "Black Image Makers"
     Dr. Martin Luther King, Edward Brook, Gwendolyn Brooks, Dr. Charles Drew, Thurgood Marshall, Mary McLeod Bethune, Dr. Ralph Bunche, Marion Anderson, Jackie Robinson, Matthew Alexander Hanson
   "Concord: A Nation's Conscience"
   "The Harlem Renaissance and Beyond"
   "Literature of Protest"
   "Literature with a Message"
   "Malcolm X"
   "Man and Woman: Myths and Stereotypes"
   "Search for Black Destiny" (Martin Luther King)
   "Search for Black Destiny" (Heritage of West Africa)
   "Thoreau, The Huckleberry Captain"
   "We Are Indians: American Indian Literature"
   "Women Today"

5. Cassette Tapes

"Agony of School Integration"
"First Black Leaders"
"James Baldwin Discusses: Tell Me How Long the Train's Been Gone"
"The Negro People in America"
"Riot Commission Report"
"Robert Teague Discusses Letters to a Black Boy"

6. Reel Tapes

"Bill Sands Speaks on Prisons"
"Dick Gregory Speaks"
"Griffin Speaks"

Community Resources

Ebon Sisters
Human Rights Council
NAACP
NOW

SUGGESTED APPROACHES AND ACTIVITIES:

1. The student may select two short stories, novels, plays, or collections of poetry dealing with the impoverished, minority groups, or ethnic groups. Identify and write a brief character sketch of a member in each selection. State the understandings you arrive at concerning these members of our society from reading each selection. Be sure to cite examples to illustrate how you arrived at those understandings.

2. The students may use some of the information and ideas gathered from their reading and group discussions to write a short story, play, or poem or complete an art or music project illustrating a situation of social, cultural, or racial injustice.

3. The students may prepare a video tape, short film, or filmstrip presentation which reveals circumstances that produce a type of injustice in our society.

4. The students may find one or more examples of masking in the world around you. Write an analysis of your example in which you: (1) briefly describe the situation and the participants (avoid actual names), (2) identify the mask(s) used, (3) speculate on the reason(s) why masking is being used, (4) identify what is gained and what is lost by each participant as a result of masking, (5) predict how the situation might be different if the masking had not taken place, and (6) suggest means by which the mask(s) might be removed.

5. The students may do an in-depth case study of a recent protest issue, reporting the findings in a short, well-documented paper.

6. The students may survey the local minority scene to obtain representative information from interviews, surveys, and organizations and report those findings in a short paper.

7. The students may prepare a "This is Your Life" type of program, recognizing some prominent member of a minority group.

8. The students may prepare a program for "Brotherhood Week," which the week of February 22, taping the program or presenting it to the class.

9. The students may keep and submit an annotated bibliography of all materials read and viewed in and out of class. This could serve as one or two writing assignments.

10. The students may wish to respond to some of the following writing assignments:

    a. "The Indians you read about, the ones high up in government, the so-called spokesmen--they don't represent the Indian people. The real Indians call them Uncle Tomahawks." This statement suggests that a few influential Indians have misrepresented the majority of Indian Americans. Is there an Indian establishment that preys upon other, less fortunate Indians? Investigate Indian society in America (or in Minnesota) and present your findings in a well-documented paper.

    b. Thoreau writes, "There will never be a really free and enlightened State until the State comes to recognize the individual as a higher and independent power, from which all its own power and authority are derived, and treats him accordingly." In George Orwell's political novel 1984, the state has absolute power over the individual, who is under constant surveillance, regimented, and without freedom. Do you think the modern state is moving toward Thoreau's or Orwell's position? Discuss.

c. If Thoreau were alive today, where, in your opinion, would he stand on such controversial issues as foreign wars, racial integration, taxation, wiretapping, political intervention into individual's lives, and law and order? Cite statements from Civil Disobedience to substantiate your answers. What aspects of our society would Thoreau approve of, and which ones would he abhor? Speculate on his fate in contemporary society, taking into account his beliefs, his integrity, and his candor.

d. Civil Disobedience strongly influenced the Indian leader Mohandas K. Gandhi. Led by Gandhi, the Indian people practiced mass civil disobedience to win independence from British rule. In modern America, what individuals and movements are Thoreau's heirs?

e. In Walden, Thoreau writes: "If a man does not keep pace with his companions, perhaps it is because he hears a different drummer. Let him step to the music he hears, however measured or far away." Not all who march to "a different drummer" are protesters or opponents of the status quo. (a) What traits, then, may characterize such individuals? (b) Do they belong to any particular age, social, economic, or ethnic group? (c) Would an individual's choice of long hair, hippie clothes and rock music classify him as belonging to this group? If not, why not?

f. It has been said that the history of change in our civilization follows a set pattern: A change is first advocated by a minority but opposed, often ruthlessly, by the majority, which ultimately comes to accept it. (a) Can you cite examples which substantiate the above statement? (b) Assuming the statement is true, what are the reasons for the majority's initial opposition to change?

g. Erich Fromm, the psychoanalyst, once observed: "Human history began with an act of disobedience, and it is not unlikely that it will be terminated by an act of obedience." Comment on the meaning and validity of Fromm's statement.

11. The students may enjoy reading about and presenting reports on such voices of dissent as Susan B. Anthony, Elizabeth Cody Stanton, Mary Wollstonecraft, Jane Addams, Lucy Stone, the Grimke sisters, and Shirley Chisholm.

12. The students may search magazines, newspapers, and books for sexist use of language. They should rewrite to eliminate sexism but retain meaning.

13. The students may collect commercials or advertisements in which sex (both male and female) is used to sell products.

14. The students may explore the role of women in the church, sports, aerospace, managerial positions, etc.

15. The students may study sexist terminology. "It's a man's world . . . a woman's place" etc.

16. The students may analyze old children's books to discover what the little boys do -- what the little girls do, what mother does, what father does . . .

17. The students may examine various roles of The Native American on television and in commercials, stories, etc: clothes, speech habits, and patterns for examples of stereotyping.

18. The students may survey people, asking them to define the word "Indian."

19. The students may study Native American contributions to place names in Minnesota, contributions in medicine, art, etc.

WAR AND PEACE

COURSE DESCRIPTION: The purpose of this course is to suggest at least the possibility of inventions to replace war and to encourage the next generation to devote part of its energy to the search for a new way of handling international conflicts. Three main topics will be explored through literature:

1. What is war? The class will examine what happens to the civilians, the soldiers, and the victims of warfare.
2. What causes war? The class will examine the general question of whether man is basically violent.
3. Is peace possible? The class will investigate the possibilities of peace by exploring the issues of disarmament, non-violent defense, a world order, and a strong military defense.

OBJECTIVES:

1. To examine through literature the realities of war as they are seen by those who know war intimately--soldiers in the front lines, the reluctant soldier, civilians trapped by the mighty forces around them, generals, philosophers, and leaders.
2. To examine religious strife, territorial claims, civil disagreement, social revolution, weakness and poverty, exploitation, aggression, and idealogical differences as causes of war.
3. To develop effective expression and communication using war and peace as subjects.
4. To develop a foundation from which students can become concerned, knowledgeable citizens and potential forces of change in a world that cannot afford to accept the inevitability of war.

REQUIREMENTS:

1. Students must read at least three novels in common with the class.
2. Each student must also read a variety of other selected materials.
3. Each student must do independent reading for written and oral reports.
4. Each student must write two major compositions.
5. Each student must write at least four additional compositions.

WAR AND PEACE

MATERIALS AND RESOURCES:

Printed Materials

1. Novels

	Author
All Quiet on the Western Front	Remarque
Assignment Rescue	Fry
A Bell for Adano	Hersey
Dawn	Wiesel
Escape from Warsaw	Serraillier
Exodus	Uris
Fail Safe	Burdick
A Farewell to Arms	Hemingway
Guns of Navarone	MacLean
H.M.S. Ulysses	MacLean
The Hessian	Fast
Johnny Got His Gun	Trumbo
Mila 18	Uris
Night	Wiesel
On the Beach	Shute
Reach for the Sky	Brickhill
Red Badge of Courage	Crane
Red Sky at Morning	Bradford
Slaughterhouse Five	Vonnegut
The Sunshine Soldiers	Tauber
The Underdogs	Azuela
The Wooden Horse	Williams

2. Nonfiction

"The Case for Drafting All Boys and Girls"	Mead
"Dunkirk"	Churchill
The Execution of Private Slovik	Huie
Green Beret	Moore
Hiroshima	Hersey
In Place of War	Am. Friends Service Comm.
Justice in Jerusalem	Hausner
"The Nature of Modern War"	Churchill
"The Right to Make War"	

	Author
Violence: Causes and Solutions	Hartog
"Vietnam Veterans: The Forgotten Legions:	Premack
"Wilson's Declaration of War"	Wilson
A World Without War	Millis

3. Drama

The Deputy	Hochhuth
The Investigation	Weiss
Journey's End	Sheriff
Soldiers	Hochhuth
Trojan Women	Euripides

4. Short Stories

"Coup de Grace"	Bierce
"In Another Country"	Hemingway
"Editha"	Harvells
"An Episode of War"	Crane
"Jupiter Doke: Brigadier General"	Bierce
"Old Man at the Bridge"	Hemingway
"The Sniper"	Flaherty
"The Story of My Dovecot"	Babel
"Trial by Combat"	Jackson
"Two Soldiers"	Faulkner
"The Veteran"	Crane
"War"	Pirandello

WAR AND PEACE

5. Poetry

	Author
"Anthem for Doomed Youth"	Owen
"At the British War Cemetery"	Causley
"The Ballad of East and West"	Kipling
"Base Details"	Sassoon
"The Battle of Blenheim"	Southey
"Boot and Saddle"	Browning
"Dulce et decorum est"	Owen
"Futilett"	Owen
"If We Must Die"	McKay
"An Irish Airman Forsees His Death"	Yeats
"Locksley Hall"	Tennyson
"The Man He Killed"	Hardy
"Mary Postgate"	Kipling
"Plato Told"	E. E. Cummings
"The Raid"	Everson
"Three American Women and a Germon Bayonet"	Scott
"Tommy"	Kipling
"Vale from Carthage"	Viereck
"War Prayer"	Twain
"Works of Lovelace"	
"I Have a Rendezvous With Death"	Seeger

6. Periodicals

7. Anthologies

	Author
If I Die in a Combat Zone, Box Me Up and Ship Me Home	O'Brien
The Voices of War	Shokoff, ed.
War	Huberman E & E, eds.
War and Peace	Heston, Littell, Solotaroff, eds.

Audio-Visual Materials

1. Records

Great Voices: "World War I, Sons and Voices of the War"
The Mormon Tabernacle Choice: "Civil War Songs"

2. Video Tapes

3. Films (minutes)

"American Revolution: Part II, The Impossible War" (24 min.)
"Chromophobia" (11 min.)
"The Jewish Wife" (28 min.)
"Joseph Schultz" (13 min.)
"My Country, Right or Wrong" (20 min.)

WAR AND PEACE

"The Naming of Parts"
"Night and Fog" (31 min.)
"One Friday"
"Pride and Principle" (17 min.)
"The Right to Live: Who Decides" (17 min.)
"Silences" (12 min.)
"Star Spangled Banner" (5 min.)
"Two-Year Machine" (6 min.)
"Violence Just for Fun" (15 min.)
"The Wall" (20 min.)
"The War of Children"

4. Filmstrips

5. Cassette Tapes

6. Reel Tapes

7. Transparencies

Community Resources

American Legion and VFW members
Armed Forces local recruiters
Former students who have served in the armed services
Pastors, priests and rabbis

SUGGESTED APPROACHES AND ACTIVITIES:

1. The students may discuss the common attitudes toward violence that the selections which have been studied in class display. Is man naturally aggressive? Is war a necessary and reasonable outlet for aggression?

2. The students may write a theme on any of the following questions:

   a. Of the acts of violence reported in this course, which do you consider most horrible, and why?

   b. Does the concept of "war" ever come as a surprise, or is it something we are aware of from early childhood? Consider whether society conditions a child to accept war. Then write what influenced the development of your own attitudes toward war.

   c. Some people think that guns and other military toys should be banned because they influence children to accept war and violence. If such toys were outlawed, how do you think future society would be affected?

3. The students may write an argumentative essay or theme relating to some aspect of war or peace (suggestions on page 133, Steps in Composition).

4. The class may discuss the following ideas, drawing examples from selections read, viewed, or discussed in class as well as from personal experience.

   a. Man enjoys war and its mass impersonal killing of defenseless people because he himself suffers mass impersonal injuries from forces against which he is powerless.

   b. Society is responsible to itself for itself; war is thus a failure of social charity.

   c. War is allowable when non-war is in vain.

   d. War is a mirror of man's moral disintegration.

   e. Most of the selections read, viewed, and discussed in this course deal with people or nations which have given in to the pressures of existence, allowing almost animal-like instincts to emerge. Find an example, in life or in fiction, of someone who does not give in, who reveals through his actions the nobility of spirit that is also part of man.

5. Students may be interested in studying the vocabulary of terms and phrases that have entered the language during the wars and present an oral summary to the class.

6. Students may search out songs from any wars and compare and contrast the messages.

7. Students may research propaganda relating to war and peace and present either a written or an oral report.

8. Students may discuss in a theme whether some countries should be allowed to have atomic bombs, but others should not.

9. The students could be given the following assignment: Imagine that you are Harry Truman, President of the United States, in July, 1945. You are in the process of making up your mind. You and you alone must make the decision. You reach a conclusion, and then issue the orders to drop the bombs. In a page or so, tell some the "conversation" you had with yourself.

10. The student could be given the assignment to imagine "peace," not as a sentiment but as a way of life. What would you have to give up, and how would you have to change to make this a reality? With those changes in mind, write a personal statement estimating how and to what extent you can expect to live at peace with yourself and other people.

11. The students could be asked to choose one of the quotations below and support or refute it:

    a. "War alone brings up to its highest tension all human energy and puts the stamp of nobility upon the peoples who have the courage to face it." (Benito Mussolini)

    b. "The condition of man...is a condition of war of everyone against everyone." (Thomas Hobbes)

    c. "It has now become clear to the whole world that each war is the creation of a preceding war and the generator of present or future wars." (Maxim Maximovich Litvinov)

    d. "Either war is obsolete or men are." (R. Buckminster Fuller)

    e. "It is well that war is so terrible, or we should get too fond of it." (Robert E. Lee)

    f. "As long as there are sovereign nations possessing great power, war is inevitable." (Albert Einstein)

    g. "Older men declare war. But is youth that must fight and die." (Herbert C. Hoover)

    h. "The world must be made safe for democracy." (Woodrow Wilson)

12. The students may be asked to write a recruitment speech directed at increasing enlistment of women in the armed forces.

13. The students may want to write a memorial service, speech, or poem for the young men from your community who have been killed in a recent war.

14. Students may be asked to complete the following activity: Write the speech that you would present at an international conference on human aggression if you were one of the key speakers. The first speaker has argued that man is a rational, benevolent being and that external circumstances are responsible for his aggression. The second speaker maintained that man has a built-in need for self-destruction, that he has been on a destructive course since the beginning of time, and that the end of mankind is near.

15. Students may be asked to do a creative project which reflects your personal opinion regarding some aspect of war or peace--painting, film, music, short story, play, etc.

16. Students may be asked to study the "language of war" and the style of writing as reflected in The Red Badge of Courage.

WIT IN LITERATURE

COURSE DESCRIPTION: This course is designed for the capable student with the insight to recognize the style and tone needed to achieve a satiric or comic effect. It will include the creation of oral or written comedy and/or satire as well as the study of the theories of satire and the application of these theories to various works of satire. Some of the more classical selections of comedy and satire will provide the basis for study in this course.

OBJECTIVES:

1. To learn the history of satire.
2. To recognize the devices employed in satire: irony, sarcasm, exaggeration, wit, caricature, farce, parody, epigram, invective, lampoon, diatribe, repartee, and humor.
3. To define satire through the inductive process.
4. To develop an appreciation of the satiric form through the study of satire in plays, novels, short stories, poetry, song lyrics, cartoons, television programs, films, and reviews.
5. To read and analyze examples of social criticism.
6. To employ techniques used in writing social criticism.
7. To examine style and tone in works of political and social satire.
8. To produce original satire.

REQUIREMENTS:

1. Students must read two novels and two plays. The selection and use of shorter works is left to the discretion of the teacher.
2. Each student must participate in the production of an original satire project suitable for presentation to the class.
3. Each student must read two selections from a supplementary reading list provided by the teacher.
4. Each student must write compositions dealing with style and tone.
5. Each student must write at least four additional compositions, with type and topic to be determined by the teacher.

WIT IN LITERATURE

MATERIALS AND RESOURCES:

Printed Materials	Author
1. Novels	
Babbitt, Chapter 1	Lewis
Catch 22	Heller
A Clockwork Orange	Burgess
Dr. Strangelove	George
God Bless You, Mr. Rosewater	Vonnegut
The Great Gatsby, "The Valley of Ashes"	Fitzgerald
Gulliver's Travels	Swift
2. Nonfiction	
A Comparison Between Laughing and Sentimental Comedy	Goldsmith
The Devil's Dictionary	Bierce
The Expression of Emotions in Man and Animals	Darwin
Humour	Fowler
Laughter	Bergson
Notes on the Comic	Audin
The Sense in Humor	Mindess
Verbal Behavior	Skinner
On Wit and Humour	Hazlitt
3. Drama	
The American Dream	Albee
Arms and the Man	Shaw
The Beggar's Opera	Gay
The Clouds	Aristophanes
Heartbreak House	Shaw
The Importance of Being Earnest	Wilde
The Inspector General	Gogol

	Author
The Knack	Jellico
The Lady's Not for Burning	Frye
Major Barbara	Shaw
Mandragola	Machiavelli
The Miser	Moliere
Private Lives	Coward
The Rivals	Sheridan
School for Scandal	Sheridan
She Stoops to Conquer	Goldsmith
Uncle Vanya	Chekhov
Volpone	Jonson

4. Short Stories

"All Yankees are Liars"	Knight
The Best of Simple	Hughes
The Canterbury Tales	Chaucer
"Haircut"	Lardner
"Little Herr Friedemann"	Mann
"Metamorphosis," Part I	Kafka
The Mysterious Stranger and Other Stories	Twain
"The Verger"	Maugham

5. Poetry

"A Ballad of Good Lord Nelson"	Durrell
"The Hollow Men"	Eliot
"Nightmare #3"	Nash
"Prelude"	Eliot
"Richard Cory"	Robinson

	Author
"A Sea Dirge"	Carroll
"The Unknown Citizen"	Auden
"When I Was a Lad"	Gilbert

6. Periodicals

   Harvard Lampoon
   National Lampoon
   Punch

7. Anthologies

Satire,Theory and Practice	Allan and Stephens

8. Resources for Language and Composition Skills

Audio-Visual Materials

1. Records

    - Alice's Restaurant
    - Babbitt
    - An Evening Wasted with Tom Lehrer
    - The Begatting of the President (Welles)
    - Delight (J. B. Priestly)
    - Dick Gregory on Crime, Spiro
    - Gulliver's Travels
    - The Importance of Being Earnest
    - Jeeves (P. C. Wodehouse)
    - Nichols and May Examine Doctors and Nurses
    - Radio Free Nixon (Frye)
    - Simple, Seven Stories
    - Spiro T. Agnew is a Riot
    - Supershrink (Robin)
    - The Things I Notice Now
    - The World of James Thurber
    - The World of Robert Benchley

2. Video Tapes

3. Films

    - "Chromophobia" (11 min.)
    - "The Crocodile" (29 min.)
    - "Discussion of the Crocodile" (11 min.)
    - "The Pardoner's Tale" (15 min.)
    - "Timepiece" (8 min.)
    - "The Wall" (20 min.)
    - "Volpone" (90 min.)

4. Filmstrips

5. Cassette Tapes

6. Reel Tapes

7. Transparencies

   A Focus on Satire (3M)

SUGGESTED APPROACHES AND ACTIVITIES:

1. The students may write a satiric short story, poem, one-act play, television, sketch, song, or an essay.
2. The students could create a series of six editorial cartoons on current events or a satiric cartoon series like "Doonesbury," "Peanuts," "Pogo," and "The Wizard of Id."
3. The student could create a stand-up routine like those done by David Steinberg.
4. The student may write a parody of a well-known poem or popular song.
5. The student may make a satirical bulletin board.

6. The teacher may refer to chapters 11 and 14 of Writing Themes About Literature for compositions dealing with style and tone.

7. The students may research how the fashions of humor change, over a short period of several years as well as between generations. What brands of humor are particularly popular at the present? When the students' parents were in high school?

8. Using a play such as The Rivals or some other appropriate selection, the students may enjoy developing a dialogue on the topic of a "proper" education for young women between Mrs. Malaprop and a representative of NOW or the Women's Liberation Front.

9. The students may want to use a dictionary to distinguish between the following terms: wit, fun, humor, and satire. The words are often confused and used interchangeably. It may be helpful for the students to use specific selections the class has read to illustrate the differences between these terms.

10. The teacher may ask the class to select a widely advertised and popular comedy, consult The Reader's Guide, and compare the reviews the comedy receives in such periodicals as The New Yorker and The New Republic and in a representative newspaper such as The New York Times.

WRITER'S WORKSHOP

COURSE DESCRIPTION: The purpose of this course is to develop an appreciation of the creative process through the study of various short forms of literature. Workshop experiences will be designed for the student who likes to write, needs time to write, and desires guidance to create his own short stories, poetry, essays, articles, and plays. Selected works will be studied to observe particular writing principles. All students interested in writing will benefit from the experiences in this workshop.

OBJECTIVES:

1. The student should become acquainted with a variety of ways to express SELF openly and creatively.
2. The student should develop an understanding of the underlying principles of descriptive and narrative forms of writing.
3. The student should read what other writers say about the creative process.
4. The student should study various selections of prose and poetry, paying particular attention to the author's use of setting, point of view, character development, and language usage.

REQUIREMENTS:

1. The student must read five selections by writers about writing.
2. The student must write two major papers-such as a short story, play, or personal essay.
3. The student must complete at least ten shorter writing assignments including poetry, personal essay, and short descriptive and narrative papers.
4. The student must orally present one project to the class.
5. The student must submit at least one example of writing from this course for publication.
6. The student must write a letter of inquiry using as his guide the section in Writer's Market.

WRITER'S WORKSHOP

MATERIALS AND RESOURCES:

Printed Materials	Author
1. Novels	
2. Nonfiction	
Travels with Charley	Steinbeck
3. Drama	
4. Short Stories	
5. Poetry	

	Author
6. Periodicals	
Literary Cavalcade	
Ms.	
7. Anthologies	
Diaries	Houghton Mifflin Co.
Journal 1-4	
Lollypop Trees....	
"Narration," *Advanced Composition, Part III*	
"Narrative Writing," *English Grammar Composition*	
On Writing by Writers	West
Write On	Harcourt Brace
The Writer's Eye	Leavitt
Writing to be Read	Hayden

Audio-Visual Materials

1. Records

2. Video Tapes

WRITER'S WORKSHOP

3. Films

"The Boiled Egg"
"A Glittering Song" (12 min.)
"Golden Fish" (20 min.)
"The Hand" (19 min.)
"Holding Them Spellbound" (17 min.)
"Horses" (6 min.)
"Leaf" (8 min.)
"A Lover's Quarrel with the World" (40 min.)
"Once There Were Bluebirds" (5 min.)
"Run" (22 min.)
"The Searching Eye" (18 min.)
"Snow" (8 min.)
"Study in Wet" (7 min.)
"Timepiece" (8 min.)
"Waters of Yosemite" (10 min.)
"Writer's Eye"

4. Filmstrips

"The City and the Modern Writer"
"Hemingway the Man: Hemingway the Writer"
"Hemingway the Writer: Big Two Hearted River"
"Tips on Writing a Short Story"
"Criteria for Literary Excellence"
"New American Review"
"The Poet and His Inspiration"
"The Successful Writer"
"Writing Tapes"

WRITER'S WORKSHOP

SUGGESTED APPROACHES AND ACTIVITIES:

1. Students may exchange papers for critical analysis as often as possible; for example, the group could be given a one-paragraph descriptive writing assignment which could be typed and distributed for critical analysis and evaluation.

2. Students may obtain ideas from free association, pictures, music, films, video tapes, personal experiences and newspapers; in addition, class discussions using the inductive approach could be held to review and strengthen the student's knowledge of literary techniques and modes of writing.

3. "Group" stories may be developed by having each student extend a story by one sentence into a longer story with a beginning, middle, and end. The group should evaluate the effectiveness.

4. Students could do word pictures--watch, observe, and describe three people and their mannerisms. Show through words how their personalities seem to be reflected by their mannerisms, gestures, etc.

5. Students could be made more aware of the use of images, idioms, and cliches by having the class make a list of them.

6. Students may study the confession type of magazine for its use of sensationalism, documentary style, and theme.

7. Students could keep a personal journal.

8. The teacher is encouraged to have the students do much of their writing in class. This will allow the teacher time to confer with students as they write and to help them with individual problems.

9. The class may want to publish a literary magazine near the end of the semester.

10. The students will benefit from evaluating fellow students writing through small group discussions.

WRITING ESSENTIALS

COURSE DESCRIPTION: This course is designed for students who need additional instruction in basic language and writing skills and who have been recommended by their English Explorations teacher. Emphasis in language will be on vocabulary, spelling, mechanics, punctuation, agreement, tense, and usage. Emphasis in writing will be on sentence building and paragraph development. This will include the writing of business letters and themes of description, narration, and explanation. One-to-three paragraph themes and a short writing project which summarizes information gathered from three sources will be written. Some of the writing and language assignments will be based upon various reading assignments.

OBJECTIVES:

1. To improve language skills.
2. To develop the ability to write effective sentences.
3. To develop the ability to write an effective paragraph with a well-chosen topic sentence supported by concrete details.
4. To write an effective three-paragraph theme with effective introductory, developmental, and concluding paragraphs.
5. To learn the basic techniques of writing themes of description, narration, and explanation.
6. To learn to use the standard forms of the business letter.
7. To write effective essay answers to test questions.
8. To write a paper which summarizes information from three sources.

REQUIREMENTS:

1. Each student must review and attempt to increase his proficiency in vocabulary, spelling, mechanics, punctuation, agreement, tense, and usage.
2. Each student must spend considerable time on sentence building and paragraph development.
3. Each student must write a one-to-three paragraph theme of each of the following types:
    a. narration
    b. description
    c. explanation

4. Each student must write at least one theme summarizing material read in class.

5. Each student must write a business letter using a standard form.

6. Each student must write a paper summarizing information about a topic of special interest to him.

    a. At least three sources of information will be required including a reference from an encyclopedia, a periodical, and a book.
    b. The final project must include the following: a limited topic, an outline, note cards, rough draft, informal documentation, and a well-organized and neatly written final paper.
    c. The final paper must be limited to two pages.

7. Each student must spend at least two-thirds of the time in developing language and composition skills.

8. Students must read one major selection in common and write essay answers to test questions.

9. Each student must also read several short selections.

MATERIALS AND RESOURCES:

Printed Materials	Author
1. Novels	
Big Wheels	Huntsberry
Blackboard Jungle	Hunter
Crash Cl[illegible]	Felsen
Dandeli[illegible]ine	Bradbury
The Dove	Graham
Durango Street	Bonham
The Faraway Lurs	Behn
Goodbye, Mr. Chips	Hilton
Joy In The Morning	Smith
Mr. and Mrs. Bo Jo Jones	Head
Summer of '42	Raucher
My Sweet Charley	Westheimer
The Pigman	Zindel
Red Sky At Morning	Bradford
Tell Me That You Love Me, Junie Moon	Kellogg
To Have and Have Not	Hemingway

2. Nonfiction

	Author
The House of Tomorrow	Thompson
My Shadow Ran Fast	Sands

3. Drama

4. Short Stories

5. Poetry

6. Periodicals

Literary Cavalcade
Scholastic Scope

WRITING ESSENTIALS

7. Anthologies

	Author
Adventures in Modern Lit.	Freier & Lazarus
Mix	Stanford & Stanford
Perspectives	Pooley
Way Out	Michel

8. Resources for Language and Composition Skills

Activities Book: Business English in Communications	Himstreet, Porter & Maxwell
Building Better Paragraphs	Ostrom
Business English in Communication	Himstreet, Porter & Maxwell
English Grammar & Composition: 11	Warriner
English Grammar & Composition: Complete Course	Warriner
English 2600	Blumenthal
Job Information: Occupational Outlooks Handbook	
Language In Your Life (Book 3)	Bushman, Geyer & Laser
Non Books I and II	
Pioneers: A Simulation of Decision Making	
Steps in Composition	Troyka & Nudleman
Tactics in Reading I (SRA Lab.)	
Writing: Unit Lessons in Composition	

Audio-Visual Materials

1. Records

2. Video Tapes

3. Films

"English On The Job:
Writing Skills
Reading Skills
Listening & Speaking" (13½ min.)
"Is It Always Right To Be Right" (8 min.)
"Strange Case of the English Language" (48 min.)

4. Filmstrips

"Careers in School Food Service"
"Collegiate Education for Business"
"The Collegiate Nursing Program"
"Dropping Out: The Road to Nowhere"
"Education in Engineering and Applied Science"
"Engineering Technology"
"Failure: A Step Toward Growth"
"Getting and Keeping Your First Job"
"I Never Looked At It That Way Before"
"If You're Not Going to College"
"Jobs for High School Students"
"A New Look at the Home Economics Careers"
"An Overview of Technical Education"
"Preparing for the Jobs of the 70's"
"Semantics, Language, and Behavior"
"Somebody's Cheating"
"Speaking of Language"
"Think of Others First"
"Tobacco and Alcohol, the $50,000 Habit"
"The Tuned-Out Generation"

"Values for Teenagers--The Choice is Yours"
"Your Future in Elementary School Teaching"
"Your Future in Nursing"
"Your Job Interview"

5. Cassette Tapes

6. Reel Tapes

"Bill Sands: On Prisons"
Language Tapes T4, T15, T8, T12, T14, T10, T13, T9

7. Transparencies

About Semantics (C. L. Bete Co.)
Contemporary Composition (SRA)
3M Printed Originals:
  Elementary Punctuation (I and II)
  Possessives
  Advanced Punctuation
  Compound and Complex Sentences
  Capitalization
  Composition: Writing Effective Sentences (I and II)
  Compositions: Using Transitions
  Composition: Writing the Theme
  Objects for Descriptive Writing
  From Phrase to Paragraph: A Program for Composition (I and II)

Scope Visuals
- Getting Applications Right
- Language Usage Crosswords
- Vocabulary Building
- Word Meaning Through Context
- Word Power

SUGGESTED APPROACHES AND ACTIVITIES:

1. The students may use magazine articles relevant to the course.

2. The students may use sections of the newspaper applicable to the course, such as want ads, advertisements, current news, and editorials.

3. The students may use video taped television commercials for analysis of language usage.

4. The students may use exercises similar to the following: How should the following "scrambled" abstraction ladders be arranged so as to move from more concrete items (at the bottom) to more abstract items (at the top)?

   A.
      1) Today, Jean ironed four of her own blouses, seven of her father's white shirts, and all of her older brother's sport shirts.
      2) Last week, Jean did all the cooking and housework because her mother was ill.
      3) Jean is a wonderful girl.
      4) Jean is a great help to her parents.
      5) Jean sometimes takes care of her baby brother after she gets home from school.
      6) Jean does a great deal of work around the house.

   B.
      1) Senator Blunt fights for the common man.
      2) Senator Blunt has worked for years to raise the minimum wage in this country.
      3) Yesterday, Senator Blunt introduced his new bill designed to provide more jobs for city residents with an income of less than $3,000 a year.
      4) Senator Blunt is a leader in the Progressive Party.
      5) Senator Blunt is a great man.

5. The students may choose any statement of object they wish and construct an abstraction ladder for it. Their choice may appear at any point on the ladder--top, bottom, or middle--that is appropriate for it. They should bring their abstraction ladder to class and be prepared to defend it.

6. The student may write an order letter, letter of adjustment or complaint, letter of inquiry or request, or a letter of application to satisfy the business letter requirement.

7. The students may use feature movies as a stimulus for writing summaries, evaluations, and other responses.

8. The students may write a character sketch about a character from a novel read individually.

9. The students may choose an elective course and try to sell it. Each student could devise a "campaign" complete with posters, radio script, TV commercial, story board, etc. The stress might be on "playing with words."

WRITING EXPERIENCES

COURSE DESCRIPTION: This course is designed for the student who is capable of writing well-developed paragraphs. Composition work will begin with a review of paragraph development, followed by work on the methods of developing the three-to-five paragraph theme. Most compositions will be based upon essays, short stories, novels, films, and video tapes; but the major composition will be based on library research work. Language and writing skills will be reviewed according to the needs shown in each student's writing.

OBJECTIVES:

1. To improve language skills.
2. To understand terms related to writing.
3. To achieve unity in paragraph development.
4. To show relationship and emphasis among ideas through the use of transitions in both sentences and paragraphs.
5. To write an effective five-paragraph theme stressing a purposeful introductory paragraph with thesis statement, developmental paragraphs supported by details, examples, or illustrations, and a good concluding paragraph.
6. To maintain a consistent point of view as an effective means of establishing coherence.
7. To stress the techniques of note taking and correct use of factual material.
8. To write effective essay answers to test questions.
9. To develop the ability to write a satisfactory research paper.

REQUIREMENTS:

1. Each student must spend some time reviewing and writing various types of paragraphs.
2. Each student must write at least one five-paragraph theme emphasizing organization: introductory paragraph with thesis statement, development paragraphs using concrete details and illustrations, conclusion paragraph, and transitions.
3. Each student must write a theme of each of the following types:
   a. narration
   b. description
   c. explanation

WRITING EXPERIENCES

4. The student must write at least one theme using each of the following methods of developments: definition, example, and comparison-contrast.

5. The student must write essay answers to test questions.

6. Each student must spend at least two-thirds of the time in developing language and composition skills.

7. Each student must write a reference paper.

   a. At least six varied sources of information will be required, only one of which may be an encyclopedia reference.
   b. The final project must include the following: a limited topic, a thesis statement, bibliography cards, a preliminary outline, a rough draft, footnotes or endnotes, a bibliography, and a well-written final draft.
   c. The final draft must be limited to five typed pages.

8. Each student must read at least one major selection in addition to several short selections.

MATERIALS AND RESOURCES:

Printed Materials	Author
1. Novels	
Huckleberry Finn	Twain
The Learning Tree	Parks
The Old Man and the Sea	Hemingway
The Red Badge of Courage	Crane

2. Nonfiction

WRITING EXPERIENCES

3. Drama

	Author
Macbeth	Shakespeare
Our Town	Wilder
A Streetcar Named Desire	Williams

4. Short Stories

"The Lottery"	Jackson

5. Poetry

6. Periodicals

WRITING EXPERIENCES

7. Anthologies

	Author
Adventures in American Literature	
Adventures in English Literature	
Points of View	Moffett
Way Out	Michel

8. Resources for Language and Composition Skills

Advanced Composition	Warriner
Assignments in Exposition	Rorabacher
Building Better Paragraphs	Ostrom
Dialects USA	Malmstrom
Diction and Style in Writing	Altick
Discovering American Dialects	Shuy
The Effective Theme	Stegner
Elements of Style	Strunk
English Grammar and Composition - 10, 11, 12	Warriner
Guide for Objective Writing: Huck Finn (a casebook)	Laird
Guide for Objective Writing: Pickett At Gettysburg (a casebook)	Laird
How To Write Your Term Paper	Yaggy
Introduction to Modern English Grammar	Malstrom
The Language of Man-IV	Littell
The Language of Man-V	Littell
The Language of Man-VI	Littell
Language and Reality	Postman
Patterns in Exposition	Decker
Readings on Semantics	Stageberg
Reasoning and Argument	Schneider
Steps in Composition (chapter 7)	Troyka & Nudelman
The Story of English	Pei
Tactics in Reading II	SRA
Writing and Language I	Correll
Writing Prose: Techniques and Purposes	Kane & Peters
Writing: Unit Lessons In Composition (1,2,3,B,C)	

Audio-Visual Materials

1. Records

   The Learning Tree
   Macbeth
   Mark Twain Tonight
   Readings from the Stories and Huck Finn
   The Red Badge of Courage
   A Session with a Storyteller

2. Video Tapes

3. Films (minutes)

   "Hemingway" (Parts I and II) (54 min.)
   "Huck Finn Series" (Britannica)
      "Part I: What Does Huck Finn Say?" (27 min.)
      "Part II: The Art of Huck Finn" (25 min.)
      "Part III: Huck Finn and The American Experience" (26 min.)
   "The Humanities: Our Town and Ourselves" (30 min.)
   "The Humanities: Our Town and Our Universe" (30 min.)
   "The Lottery" (18 min.)
   "The Lottery: Discussion" (10 min.)
   "Macbeth: The Politics of Power" (28 min.)
   "Macbeth: The Secret'st Man" (33 min.)
   "Macbeth: The Themes of Macbeth" (28 min.)
   "The Pardoner's Tale" (15 min.)
   "The Strange Case of the English Language" (48 min.)

4. Filmstrips

"Hemingway the Man, Hemingway the Writer"
"The Research Paper"
"Semantics: Language and Behavior"
"World of Mark Twain"

5. Cassette Tapes

"Huckleberry Finn" (Narration of story)
"The Red Badge of Courage"

6. Reel Tapes

"Language Tapes" T4, T5, T6, T7, T8, T9, T10, T12, T13, T14, T15, T16

7. Transparencies

About Semantics
Contemporary Composition (SRA)
Using Transitions

WRITING EXPERIENCES

SUGGESTED APPROACHES AND ACTIVITIES:

1. Although there are many alternatives in literature to be used in this course, the teacher should emphasize language and composition activities. At least two-thirds of the time must be devoted to developing language and composition skills.

2. To meet objective #2, the teacher could define the following terms and techniques related to writing assignments at appropriate times during the semester.

   a. Coherence
   b. Concrete/abstract
   c. Connotation/denotation
   d. Diction
   e. Emphasis (methods of gaining)
   f. Enthymeme
   g. Figures of speech
      1) Allusion
      2) Irony
      3) Metaphor
      4) Paradox
      5) Personification
      6) Simile
   h. Framing words/signal words
   i. Induction/deduction
   j. Introductions' closings (techniques of)
   k. Objective/subjective
   l. Parallel construction
   m. Periodic sentence/loose sentence
   n. Point of view
   o. Rhetorical question
   p. Style/tone
   q. Syntax
   r. Topic sentence/thesis statement
   s. Transitions
   t. Unity

3. The teacher might use exercises such as the one suggested here. Listed below are some main sentences that might be used at the beginning of a paragraph. In each case, tell from this main sentence what kind of structure the paragraph would have. Would the paragraph be mainly a definition, a comparison, a contrast, a mixture of comparison and contrast, a classification, a narration, or a series of details or examples?

   a. The twins were similar in some ways, different in others.
   b. The last Presidential election was very much like the election of 1860.
   c. "Freedom" is a term that needs clarifying.
   d. The doctors I've been to fall into four distinct groups.

e. I didn't tell anyone where I was going as I slipped out the door on that cold January evening.
f. The Western movie bears little resemblance to life as it was actually lived in the old West.
g. Lincoln High School is, in many ways, the most unusual high school in the city.

4. The teacher might suggest a project such as the following to teach connotation. Names often have connotations that are hard to explain. (If your name were Henry, would you rather be called Hank? Why, or why not?) And often these connotations seem to change through the years. Lizzie, for example, was once a popular nickname for Elizabeth. Is it as common as Betsy or Liz is today? Sometimes names really influence a person's character. Holden Caulfield, in J. D. Salinger"s The Catcher In The Rye, called himself "Jim Steele" when he was in a situation where he felt insecure. Clarence Day, who wrote Life With Father, tells of disliking the name Clarence and of looking unsuccessfully through history books to find a Clarence who was heroic and manly. Why do names have this effect upon people? Write a short paper, or give a short speech, in which you try to explain to your classmates one of the following:

   a. How and why names have connotations.
   b. How and why the connotations of names change through the years.
   c. How and why a person's name may influence that person's personality.

   Use actual, specific examples to support your claims.

5. The student may bring to class an advertisement that is rich in connotative words. When he discusses the advertisement, he might mention other words or phrases that the advertiser could have used but didn't. For example, why did a pickle manufacturer use the phrase "perky pickles" instead of "tasty pickles" or "good pickles"?

6. The student may choose an experience that he remembers very well, one that can be developed into a full-length paper; he can add imaginative material as long as it is in character and reinforces the impression he wants to leave with the reader. Without worrying about structure or style, he should jot down quickly all he can remember about the experience, especially how it made him feel. More memories will join the first as he writes; he should try to capture them all.

   When he feels that he has sufficient background material for his paper, he should plan his physical point of view, the arrangement of objects in the setting, the camera angles he will develop.

   Now he must select his psychological viewpoint; to begin with, describing the event in the first person. Since this is just a trial exercise to determing how he can best tell the story, he can keep it brief. Now he should retell it in the third person limited, noting carefully the changes required when it is not "I" who is narrator. He should try it again as an omniscient person who looks back on the experience. He should choose the viewpoint that he finds most comfortable and effective and write the full-length story, describing the event so that his audience will feel and understand his reaction to the experience.

7. Using a bibliography of materials on language, students may do independent study projects on facets of language such as slang, dialect, or borrowings from other languages.

8. The student may study terms peculiar to a particular occupation or sport.

9. The student may make a list of words that are spelling demons and discuss the origins of the terms that caused the spelling difficulty.

10. The student might compare a chapter from the King James Bible with the same chapter from a modern translation.

11. Using Miller's article, "How To Detect Propaganda" (More Than Meets The Eye-Logic and Rhetoric; Holt, Rinehart and Winston, Inc.; pp. 23-30), as a model of classification and description, the teacher may make use of assignment on page 32 of the same book.

HUMANITIES II: THE IDEA OF MAN

COURSE DESCRIPTION: Although planned as a year long course with especially correlated subjects, this course is available to the student in two semesters.

Semester I - Man and God:

Through myth, fable, and legend the same symbolic story of man's relationship with gods or a God may be told in ways as contrasting as the definitive struggle of Oedipus the King; Satan and God in Milton's epic Paradise Lost, and the modern fantasy of the science fiction genre C. S. Lewis' Out of the Silent Planet. Included in this area of study will be extracts from Aristotle's Ethics; a study of the nature of good and evil and the universal laws of nature; research into the Five Major Religions of the World; also the Five Great Philosophies of early western thought. Application of the philosophy of Stoicism will be made in the examination of the Meditations of Marcus Aurelius, and exampled in the behavior and decisions of two famous and contrasting characters from history, Sir Thomas More and Galileo Galilei.

Semester II - The Measure of Modern Man:

This area of study seeks to probe the qualities of justice, love and wisdom; and in doing so, in the selected works for study, reveals how unyielding pride and rejection of the qualities of justice, love and wisdom can sweep a man headlong to his destruction.

Man has dreamed of being God since the time of Satan. The pride of power assumes the role of the omnipotent in violation of the natural order by which man must live. Developing upon these themes are works of existential imagination and philosophy, and which are seen through the ideas and beliefs of existential writers both the theistic and atheistic in attitude. The two existentialist writers Sartre and Camus conflict in the final interpretation of man's freedom, both describe the absurdity of man's position in a world which he can neither understand nor control. The two writers differ in their moral positions. Sartre sees each man seeking his own salvation "existing" only in the act of creating "essence" for himself; Camus portrays man as a revolte struggling against those forces from within and without himself which would de-humanize life. These ideas and those also of the super-man's, 'will to power' are given in-depth study in Crime and Punishment, where the titanic struggle between will and conscience is finally resolved for Dostoievsky's character Raskolnikov, in redemption, through Christian, existential anguish of suffering and passion. These theories and motifs are also examined in a wide range of works from contemporary existential writers.

HUMANITIES II: THE IDEA OF MAN

A statement concerning the term, "Humanities":

The Humanities are the study of that which is most human. Throughout man's conscious past they have played an essential role in forming, preserving and transforming the social, moral and aesthetic values of every man in every age. One cannot speak of history or culture apart from the Humanities. They not only record our lives; our lives are the very substance they are made of. Their subject is every man.... This course, therefore, is MAN centered.

OBJECTIVES:

A humanities curriculum should help a student:

1. to explore that which is human and humane.
2. to seek responses to fundamental questions about himself.
3. to realize the reach, strains and communion between man and man.
4. to observe man's choices and the consequences of those choices.
5. to acquire a philosophy of life that can sustain him.
6. to observe man's search for beauty, truth, freedom and fellowship.
7. to realize that man is threatened, not so much by the universe, as by what he does to himself.
8. to bring his knowledge and insight gained through the humanities to bear on immediate and important questions of public and private life.

In a broad philosophic sense, the humanities examine the fundamental questions---about identity, destination, purpose in life---and suggest some of the various ways in which man has dealt with these questions.

REAUIREMENTS:

To participate fully in this type of programme, a student should:

1. learn to make choices.
2. determine values and accept responsibility, based on what values man has had in the past, what choices he has made and how he accepted responsibilities.
3. explore the relationship between himself/herself, and society.

4. partake in the dynamics of class and group discussion.

5. fulfill the requirements of the most searching essay questions.

6. prepare careful research into the projects which are featured in the programme:

   a. Comparative World Religions (Semester I).
   b. The Existential Project (Semester II).

7. read thoroughly and conscientiously the readings selected.

8. fulfill a sense of personal humanity by becoming more aware of the cultural world existing around him/her.

MATERIALS AND RESOURCES:

Printed Materials	Author
Oedipus Rex	Sophocles
Out of the Silent planet	C. S. Lewis
Paradise Lost	John Milton
Genesis Chapter II	The Old Testament
The Nichomachean Ethics	Aristotle
Five Major Religions of the World	
1. Hinduism	
2. Buddhism / Tao./Zen	
3. Judaism	
4. Islam	
5. Christianity	
Five Great Philosophies	DeWitt-Hyde
1. Epicureanism	
2. Stoicism	
3. Platonism	
4. Aristotelianism	
5. Christianity	
The Meditations of Marcus Aurelius (Translated by Maxwell Staniforth)	
A Man For All Seasons	Robert Bolt
Erasmus of Rotterdam	Zweig
The Last Days of Socrates	Plato (Trans Tredennick)
Euthyphro	
The Apology	
Crito	
Phaedo (Translated by H. Tredennick)	
Galileo Galilei (III)	Bertolt Brecht

HUMANITIES II: THE IDEA OF MAN

	Author
The Crime of Galileo	de Santayanna
Crime and Punishment (Translated by Constance Garnett)	Fyodor Dostoievsky
Civilization and its Discontent	Freud
Beyond Good and Evil	Nietzsche
Man and His Symbols	Carl Jung
The Existential Imagination	A collection of short stories by international existential writers: edited Hamalian and Karl
The Age of Reason	Sartre
The Fall	Camus
The Stranger	Camus
The Plague	Camus
Nothing Less Than A Man	de Unamuno
The Death of Ivan Ilych	Tolstoy
Dream and Reality	Nicholas Berdyaev
The Courage To Be	Paul Tillich
Works of Love	Soren Kierkegaard
Three Exemplary Novels	Miguel De Unamuno

Drama

Three Plays	Ionesco
Three Plays	Ugo Betti
Sergeant Musgrave's Dance	Arden
Five Plays	Cocteau
The Caretaker	Harold Pinter
Waiting for Godot	Beckett
The Cherry Orchard	Chekhov
Rosencrantz and Guildenstern	Stoppard
The Balcony	Genet
No Exit; The Flies	Sartre
Who's Afraid of Virginia Woolf?	Albee
Mother Courage	Bertolt Brecht
The Prisoner	Rolf Hochhuth

HUMANITIES II: THE IDEA OF MAN

Collected Essays	Author
Four Existentialist Theologians	Will Herberg
The Myth of Sisyphus	Camus
Essays: Existentialism	Sartre
Morality and Beyond	Tillich
The Concept of Dread	Soren Kierkegaard
From Shakespeare to Existentialism	Kaufman
Jean Paul Sartre: Philosopher Without Faith	Alberes
The Challenge of Existentialism	Wild
Tragic Sense of Life	De Unamuno
Modern Man in Search of a Soul	Carl Jung

Poetry

The following may be found in edited volumes of literature and anthologies such as:

1. Adventures in Literature
2. English Literature, Laureate Edition
3. Major British Writers
4. World Literature

New Year Letter	W. H. Auden
Under Which Lyre	W. H. Auden
For The Time Being	W. H. Auden
The Hollow Men	T. S. Eliot
The Waste Land	T. S. Eliot
The Love Song of J. Alfred Prufrock	T. S. Eliot
The Duino Elegies	Rainer Maria Rilke

HUMANITIES II: THE IDEA OF MAN

Audio-Visual Materials

1. Records

   A Man For All Seasons
   Waiting for Godot
   No Exit
   The Balcony
   Who's Afraid of Virginia Woolf?
   Stories: Kafka
   Endgame
   Oedipus Rex
   The Chairs
   The Zoo Story

2. Video Tapes

3. Films

   Encyclopedia Britannica Humanities Film Series
   "Oedipus Rex;"
      a. The Age of Sophocles
      b. The Character of Oedipus
      c. Man and God
      d. The Recovery of Oedipus
   "Plato's Apology"
   "Aristotle's Theory of Happiness"
   "The Spirit of Rome"
   "Emperor and Slave"
   "Chartres Cathedral"

   "Crime and Punishment"
      "Night and Fog" (31 min.)

4. Filmstrips

   "Five Major Religions of the World"
   - Hinduism
   - Buddhism/Tao
   - Judaism
   - Islam
   - Christianity

SUGGESTED APPROACHES AND ACTIVITIES:

1. The teacher may invite the following representatives and participants of these world religions to speak with groups and at class sessions:
   - Hinduism
   - Buddhism/Tao/Zen
   - Islam
   - B'Hai
   - Judaism
   - Greek and Russian Orthodox
   - Denominations of Christianity
   - Unitarians

2. The students may take journeys to Hindu and Buddhist Temples.

3. The students may wish to attend main celebrations of the Jewish faith.

4. The students may wish to attend the services of several denominations of the Christian faith.

5. The students may wish to attend cultural experiences in art, architecture, music, and the dance.

6. The students may attend selected dramatic performances, festivals, solo performances, etc.

7. Students might make a personal collection of art which would be pertinent to the themes under discussion.

8. The teacher may correlate special areas of music to readings, e.g. sacred choral music of the Church; Religion and Thomas More.

9. Students may research historical background to works studied:

   a. 5th Century B.C. Athens: The Greek Thought
   b. Renaissance England (Milton and More)
   c. Renaissance Italy of Galileo
   d. The Enlightenment, post Copernicus
   e. The Latter Half of the 19th Century
   f. Between the Wars (W.W.I and W.W.II)
   g. The Holocaust of World War II in terms of the existential.

10. Students will be asked to do research reading in preparation for class discussions in special areas:

   a. The youth-age conflict
   b. Renewed filial love
   c. The ill-conceit of vanity and love of material wealth and power
   d. Natural and unnatural behavior
   e. The qualities of virtues and vice in every man
   f. The seeking for a rational tertium- quid
   g. The meaning of dread and anguish
   h. The power and influence of the absurd
   i. Artistic realism in modern drama

11. Students may be asked in their preparation for written work to do not only an analysis of the questions given, but the application of such abstract areas of thought as: integrity, restraint, the development and cultivation of virtue, illustration of the qualities of good, and the nature and state of the human condition with respect to happiness.

12. Students may be asked to consider the following concerning Existentialism: If religion disciplines man by faith and the expression of a moral code of ethics--what other way has man found to discipline himself and his society? What affirmation of life, and love of life remains for existential modern man?

13. The teacher may consider the following as a suggested approach:

> The humanities have the power to help a young person find out what he wants to live for, to hammer out a set of values for himself, to work through to purposes that give him personal meaning. They can help him identify with what is best in this world of ours, and commit himself.
>
> F. T. Williams

HUMANITIES II: THE IDEA OF MAN

If one is pragmatic as well as philosophic, one realizes that not all participants nor indeed any single curriculum, will or can, accomplish immediately every one of the aspirations set out in the above quotation from a Humanities Journal. But there are a set of basic questions that any humanities course could ask of itself, and which are specific in approaching the teaching of the material in this course:

a. Does the selected material deal with fundamental problems?
b. Does it review past attempts at coping with those problems?
c. Does it provide the student with a more ordered and comfortable attitude towards man's problems?
d. Does a study of the course content help to make the student a more complete person?
e. Does it explore the relationship between the student and society?
f. Does the experience of this course of study help to make the student more aware of the cultural world existing around him/her-- that can provide him/her with a more fulfilled life?

Precise data about the actual method of instruction in humanities courses is difficult to come by, but it would seem that there are two essentials to approaching the teaching of The Idea of Man:

1. The establishment of a close personal relationship between the student and the teacher and between student and student.

2. It is imperative that the teacher has a profound intellectual grasp of the material used and a love and enthusiasm for giving it thorough and meaningful analysis.

THE NATURE OF JOURNALISM

General Philosophy:

With products offered from the beginning of the school year to the end, journalism has to rank as one of the most active and public organizations in the school. Because the reading audience is composed of students and their families, school personnel from teachers to the School Board, community businesses, and scores of subscribing graduates and high schools around the state, region, and nation, it is mandatory for those involved in publications to complete a thorough study of fundamental communication and journalistic skills.

Through the skills learned in journalism, a student is better able to listen to others speak, to analyze thought processes as well as the news, and so critically examine what is going on around him. Writing for a mass audience can help the student learn to live and communicate effectively in our society. It should also give him some basic skills concerning the communication media which will help him effectively make decisions and become a part of the decision-making element of our society.

Hopefully, students with journalistic training will not only improve their communication skills, but they will also become discriminatory readers, writers, and thinkers, enabling them to analyze and evaluate that which is going on around them to a more advantageous degree.

BREAKING INTO PRINT

COURSE DESCRIPTION: "Breaking Into Print" is designed for the student who wishes (1) to receive one semester of English credit, or (2) to take journalism as an elective. The medium of journalism will be studied as will the fundamentals of news gathering, interviewing, news writing and editing, feature writing, sports writing, editorial analysis, purpose, and writing, column and review writing, and investigative and in-depth reporting. Students will have experience in studying and writing journalistically.

OBJECTIVES:

To enable students:

1. to learn the importance of their writing, listening, and speaking skills in our society.
2. to listen with an open but critical mind to many points of view and be able to analyze those points without bias, but rather, with discernment.
3. to learn how to organize and follow accepted procedure for the various kinds of journalistic writing styles.
4. to learn skills involved in interviewing.
5. to experience the gathering and dissemination of the news - be it political, informational, human interest, conflict, opinion, or entertaining.
6. to become more fully aware of their surroundings.
7. to understand the broad scope of professional and educational journalism.
8. to appreciate the importance of unbias research in investigative and in-depth reporting.
9. to look for cause and effect relationships in investigative and indepth reporting.
10. to develop skills necessary to reason intelligently about current affairs.
11. to distinguish between pertinent and irrelevant data; between fact and opinion, opinion and bias.
12. to develop some of the skills necessary for intelligent action when confronted by current issues.

BREAKING INTO PRINT

REQUIREMENTS:

1. Students must make a thorough study of a daily newspaper in an attempt to analyze the audience of the medium as well as the service the medium provides to/for that audience.
2. Each student must read at least one major work of or by a journalist.
3. Each student must make regular newsbeat contacts and submit results.
4. Each student must do one indepth interview with a news source and accompany it with a publishable follow-up story.
5. Each student must write at least one lead of each type taught.
6. Each student must write at least four news stories, one of each type.
7. Each student must copyread at least one story.
8. Each student must write at least one feature story.
9. Each student must write at least one sports story.
10. Each student must write at least three editorials of varying types.
11. Each student must write at least one column.
12. Each student must participate in an investigative indepth report designed for publication. This is to be considered a major project.
13. Each student must take unit tests covering each of the nine major units taught in the course; each test including practical application of skills learned in the unit.

MATERIALS AND RESOURCES:

Printed Materials	Author
1. Textbooks	
Journalism for Today	Ferguson
Journalism in the Mass Media	Moyes
Press Time	Adams
Scholastic Journalism	English

2. Supplementary Texts for Room or Library

	Author
The Compact History of the American Newspaper	Tebbel
Depth Perception: An Approach to Journalism	Copple
Explorations in Awareness	Bois
Facts in Perspective - The Editorial Page and News Interpretation	Krieghbaum
Feature Writer's Handbook	Harral
Get That Story: Journalism - Its Lore and Thrills	Floherty
Grammar for Journalists	Calligan
How to Cover, Write, and Edit Sports	Gelford
Humor Hints for School Publications	Barker
Journalist - Eyewitness to History	Brucker
Making Contact - Print Media	Trager
Newspapers on the Minnesota Frontier	Historical Society
Reporting the News	Nieman
Reporting and Writing Sports	Ward
The Student Journalist and Depth Reporting	
The Student Journalist and Designing the Opinion Pages	
The Student Journalist and Editorial Leadership	
The Student Journalist and Feature Writing	
The Student Journalist and Interviewing	
The Student Journalist and Sports Reporting	
The Student Journalist and Writing Editorials	
Writing for Newspapers and News Services	Brier
JEA Media Guide	
Selected Bibliography of Audio-Visual Aids for Journalism	

3. Magazines and Newspapers

Christian Science Monitor
Media and Methods
Minneapolis Star/Tribune
National Observor
New York Times
Rochester Post Bulletin

4. Pamphlets

	Author
Newspapering	Ward

Audio-Visual Materials

1. District Owned Cassettes
   (listed under professional)

   "What Media Am Not - A Reconstruction of the Obvious" (No. 95)
   "Media and Social Concerns" Vol. 1, No. 7 (No. 323)
   "Managing the Information Explosion" Vol. 1, No. 8 (No. 324)

2. District Owned Films

   "Fidelity of Report" (4-99)
   "Communicating with the Public" (8-576)
   "Is It Always Right to be Right?" (4-239)
   "The Newspaper Story" (12-830)

3. District Owned Filmstrips
   (listed under government - social studies)

4. "Our Living Bill of Rights - Press"
   Special Report - Communications

5. Films to Order:

   "American Time Capsule" (Pyramid Films)
   "Big City Paper" (U. of Iowa)
   "The Big News" (U. of Utah)
   "Did You Hear What I Said?" (Assn. Films)
   "Eye of the Beholder" (U. of Ariz. or U. of Ill.)
   "Framework of Ideas" (U. of Iowa)
   "Free Press Vs. Trial by Jury: Sheppard Case" (U. of Calif.)
   "Freedom of Communication" (Indiana Univ.)
   "Freedom of the Press" (United World Films)
   "Freedom of the Press" (U. of Minn.)
   "Frontier of News" (Associated Press)
   "Gateways to the Mind" (Bell Telephone)
   "How to Observe" (Coronet)
   "Importance of Making Notes" (Coronet)
   "The Interview" (Audio/Brandon)
   "Journalism: Mirror, Mirror on the World" (Indiana Univ.)
   "Making Language Appropriate and Effective" (U. of Iowa)
   "Mightier Than the Sword: Zenger and Freedom of the Press" (U. of Minn.)
   "The Newspaper Serves Its Community" (U. of Minn.)
   "The Newspaper Story" (A-V)
   "Newspaper Story" (U. of Minn.)
   "On the Difference Between Words and Things" (Northwestern Univ.)
   "The Searching Eye" (Pyramid Films)
   "Talking Sense - What is a Good Observor" (Iowa State)
   "The Task of the Listener" (Indiana Univ.)
   "Tribune Deadline" (Copley)
   "Type to Paper" (Copley)
   "Watch That Quotation" (U. of Ill.)

6. Community Resources

   KROC and cable tv
   Printers' plants
   Radio news and sports announcers
   Radio stations
   Rochester Post Bulletin - editor, sports, news, feature writers

SUGGESTED APPROACHES AND ACTIVITIES:

1. Examples will be used from exchange papers which the schools receive as well as from the local paper, The Minneapolis Tribune, The Milwaukee Journal, The New York Times, The Christian Science Monitor, The National Observor, and The National Enquirer.
2. In each of the writing units, students will learn by writing, not by rote learning. An important key to remember is that one learns to write by rewriting and students must be given ample opportunity to do acceptable writing in all areas to which they will be exposed. These writing experiences will provide the primary means of evaluating the student's performance.
3. Corresponding chapters in textbooks and workboods will provide both experience and supplementary information.
4. Rather than a lecture format, discussions in a laboratory setting should be the primary method of learning.
5. Instructor and peer criticism will aid and encourage the student's development of writing and analytical skills.
6. The following course outline is recommended for use:

RECOMMENDED COURSE OUTLINE

1. Journalism As A Medium

   A. Define journalism in relation to mass communication as a report of things as they appear at the moment of writing, not a definitive study of a situation.
   B. Discuss the influences journalism and journalists have had on United States history.
   C. Trace the stages through which a news story goes in a metropolitan daily, developing an appreciation for the world of the newspaper and its vital role in society.
   D. Help pupils analyze the contents of an average newspaper.
   E. Discuss with the class the services of a newspaper: to serve as the eyes of the reader; to serve as an educator; to serve as an entertainer; and to be a guardian of the reader's rights.

II. News Gathering - Students should:

- A. Develop a sense of news values.
- B. Develop a sense of observation of details.
- C. Develop a sense of accuracy.
- D. Develop a sense of promptness and dependability.
- E. Develop a critical and inquiring mind.
- F. Understand the news beat system for news coverage.
- G. Learn how to determine the reading audience.

III. Interviewing

- A Define as a method of compiling news.
- B. Offer hints about how to handle an interview.
- C. Give hints about how to acquire an interview.
- D. Establish need for advance preparation.
- E. Establish sense of value for note taking.
- F. Establish need for exact quotes.
- G. Establish need for immediate followup.

IV. Writing the Lead

- A. Emphasize that the ability to write a good lead, the first paragraph of a news story, is probably the most important single skill to be learned in a study of journalism.
- B. Explain the 5 W's and H system.
- C. Explain finding the most important element of the story.
- D. Explain how to put the key thought first.
- E. Explain varying grammatical beginnings.
- F. Explain how to "check" the lead.
- G. Explain how to handle stories with more than one key thought.
- H. Offer experience in writing the summary lead.
- I. Offer experience in writing the novelty lead.
- J. Offer experience in writing the feature, news, and quotation leads.

V. News Writing - Explain:

- A. News story structure-inverted pyramid style.
- B. News story structure-news feature style.
- C. News story structure-chronological style.
- D. News story structure-composite style.
- E. How to use facts and quotes in the news story.
- F. How to identify facts.
- G. How to identify the trivial from the important.
- H. The journalistic paragraph.
- I. The importance of source identification.
- J. Identifying the differences between fact and opinion.

VI. Copy Reading, Proofreading, and the Stylebook

A. Introduce the stylebook to students and encourage them to learn and use it.
B. Expose students to copy reading and proofreading symbols and distinguish between the two methods and their uses.
C. Emphasize the importance of thorough copy reading.
D. Emphasize that the stylebook is meant to be followed when preparing copy and assignments.
E. Give practical experience in proofing gallies and reading copy.

VII. Feature Writing - Explain:

A. How to distinguish between news and feature material.
B. How to bring out personality.
C. How to use quotes in the feature.
D. Developing the importance of style in feature writing.
E. List and distinguish between various types and purposes of feature stories.
F. That the approach sets the "formula" for writing feature stories.

VIII. Sports Writing

A. Distinguish between types of sports stories and purposes of each - coverage, advance, feature, column, editorial, and review.
B. Explain and offer experience in sports writing style and jargon.
C. Explain how to gather information before, during, and after the event.
D. Discuss coaching and quoting the coach.
E. Discuss pitfalls to be avoided by sports writers.

IX. Editorial Writing and Policy Making - Explain:

A. How to establish purposes of editorials.
B. Identifying good editorials - conviction, force, brevity, consequence, relevance.
C. The various types of editorials and purposes.
D. Analysis of the editorial column.
E. Constructive versus negative approaches.
F. Purpose and establishment of editorial policy.
G. The review as a form of editorial.

X. Column Writing

A. Discuss qualities of a good column.
B. Explain how to use names but avoid gossip.
C. Discuss the types of columns - special information, exchange, humor, names, editorial, sports, advice.

XI. Investigative and Indepth Reporting

A. Distinguish between indepth reporting and opinion.
B. Explain how to establish mood and point of view in the indepth report without slanting the story.
C. Choose subjects for indepth stories.
D. Establish a method of research for investigative and indepth reporting.
E. Discuss how to write the "series."
F. Discuss interpretation in the indepth - without editorializing.
G. Show examples of indepth reporting.
H. Discuss organization of the material for the story.
I. Explain how to achieve substance in the indepth.
J. Explain how to establish transitions in the indepth.
K. Explain how to use statistics, anecdotes, quotes, and paraphrases in the indepth story.

HEADLINES AND DEADLINES

COURSE DESCRIPTION: "Headlines and Deadlines" is designed for the student who wishes to learn more mechanics of publication work. Typography, headlining, layout and design, art work, cartooning, and photography will be units of study. Students will have an opportunity to engage in responsible reporting internship with the production staffs. Also studied will be the responsibilities, powers, and freedoms of the press.

Prerequisite: "Breaking into Print"
Credit: 1 semester elective credit

OBJECTIVES:

To enable students:

1. to learn the mechanics of typography, layout, design, and headlines, thus enabling them to assist in the publications of the school.
2. to become more familiar with the organization of various publications.
3. to get first hand apprentice experience in producing the publications.
4. to become familiar with composition of pictures and camera function and, on an individual basis, the developing and printing of pictures.
5. to appreciate the scientific methods used in valid surveys, polls, and random samplings.
6. to study the importance, influence, and techniques of art work and cartooning in the various publications.
7. to become aware of the public relations, advertising, and financial aspects of producing school publications.
8. to acquire a sensitivity of the responsibilities of the student press: its privileges and liabilities.

REQUIREMENTS:

1. Each student must critique three exchange papers as to skills and mechanics.
2. Each student is to prepare a collection of advertisements reflecting various types of propaganda and their positive and/or negative appeal.
3. Each student is to prepare a study of typographical effects as used in three papers - produced by letterpress, offset, and mimeograph.
4. Each student, once assisting staff editors, must write at least six headlines to be used in the publications.

5. Each student must submit at least one "rough" sketch for an editorial cartoon of current impact.

6. Each student must submit at least two acceptable layout designs, one for newspaper and one for yearbook.

7. Each student must successfully shoot one black and white roll of film.

8. Each student must successfully develop one roll of black and white film, make contacts, and print one enlargement, or complete an extensive publications' assignment in area of taking pictures.

9. Each student must participate in compiling at least one valid survey, poll, or random sampling.

10. Each student must study at least one legal case where a high school press has been involved in libel, censorship, or ethical criticism, and orally present the case to the class.

11. Each student must serve as a useful assistant to at least two staff editors in the publication of either newspaper or yearbook.

MATERIALS AND RESOURCES:

Printed Materials	Author
1. Textbooks	
Journalism for Today	Ferguson
Journalism in the Mass Media	Moyes
Making Contact - Print Media	Trager
Press Time	Adams
Scholastic Journalism	English

2. Supplementary Texts for Room or Library

	Author
Advertising Copy and Layout	Seil
The Book of Libel	Angoff
Communications Handbook	Am. Assn. of Agri. College Editors
Creating the Yearbook	McGiffin
The Dangers of Libel	
The Funnies: An American Idiom	White
Getting Started in Photojournalism	Payne
How Advertising is Written and Why	Glim
Little Magazines	Whittemore
Photography and the Law	Chernoff
A Psychological Study of Typography	Burt
Reporting	Charnley
The School Literary Magazine	
"School Photojournalism"	
The Social Responsibility of the Press	Gerald
The Story of Newspaper Production	Africa
Successful School Publications	Karner
The Supreme Court of Freedom of the Press: Decisions and Dissents	Hachten
The Student Journalist and Depth Reporting	
The Student Journalist and Interviewing	
The Student Journalist and Photojournalist	
The Student Journalist and Sports Editing	
University Magazines and Their Makers	Marillier
Visual Impace in Print	
Yearbook Editing, Layout and Management	Medlin

3. Magazines, Pamphlets, Newspapers

Camera Today	
Modern Photography	
Popular Photography	
Rochester Post Bulletin	
(District owned pamphlets)	
Exploring Space With a Camera	Cortwright
Behind the Camera	Kuhns

HEADLINES AND DEADLINES

Audio-Visual Materials

1. District Owned Cassettes
   (under professional)

   "Media Management" Vol. 1, No. 5 (No. 3220)

2. District Owned Films

   "Consumer Power: Advertising" (No. 8-669) (22 min.)
   "Discovering Composition in Art" (No. 8-600) (16 min.)
   (see art consultant)

3. District Owned Filmstrips

   "Developing Sheet Film" (No. 779)
   "Developing Roll Film" (No. 780)
   "Contact Printing" (No. 781)
   "Projection Printing - Part 1" (No. 782)
   "Projection Printing - Part 2" (No. 783)
   "Spot Printing and Dodging" (No. 784)

4. District Owned Filmstrip and Sound Sets

"Advertising: The Image-maker"
"Can You Believe Advertising?"
(under Special Report)
"Freedom of the Press-Today"

5. Films that may be ordered:

"Assignment Mankind" (MSU)
"Basic Reproduction Process in Graphic Arts" (U. of Minn.)
"A Better Run for Your Money" (Harris-Seafold Co.)
"The Book" (U. of Ill. or Ency. Brit.)
"Camera Handling" (Kodak)
"City Room" (Copley)
"A Communications Primer" (Iowa State)
"The Critic and Odd Man Out" (Contemporary Films)
"Current Events: Understanding and Evaluating Them" (Coronet)
"The Federal Communications Commission" (McGraw-Hill)
"Funny Business" (U. of Kansas)
"Historical Still and Motion Picture Projectors" (Iowa)
"How the Movies Began" (U. of Utah)
"How Motion Pictures Move and Talk" (U. of Colo.)
"The Information Explosion" (Mich. or SIU)
"Introduction to Feedback" (IBM)
"An Invitation to Better Newspapers" (Copley)
"Journalism in Perspective" (1, 2, 3) (U. of Wisc.)
"Language of Advertising" (Indiana Univ.)
"Market Four Times as Big as it Looks" (Spokane Daily Chronicle)
"Memorandum" (Contemporary Films)
"Miracle at Your Front Door" (Mpls. Star-Tribune)
"Miracle of the Millions" (NY Daily News)
"Motion Talking Picture Service Presents Movies Move People" (MTPS)
"Movie Magic" (Univ. of Wyo.)
"Newspaper Layout" (Oxford Press)
"People, Profit and You" (Univ. of Ky.)
"Photography at Work" (Kodak)
"Photography for Everyone" (U. of Ill.)
"Pictures Clear and Sharp" (Kodak)
"Points of View" (U. of Minn.)
"Process of Communication" (U. of Mich.)

"Right Angle" (U. of Utah)
"Six Hours to Deadline" (TFC)
"Sixteen in Webster Groves" (Mass Media Ministries)
"Story of Printing" (U. of Minn.)
"The Tall Man" (Time, Inc.)
"Time Lapse" (U. of Ill.)
"Time Lapse Photography" (U. of Ill.)
"A Tradition of Conscience" (St. Louis Post Dispatch)
"Tribune Deadline" (Copley)
"Type Speaks" (So. Dak. State)

6. Slide Presentations

"Making Pictures People Like" (Kodak)

Community Resources

Graphic Arts Dept. - Rochester Vocational School
Johnson Printing Co. - Mayo
Ms. Billie Hogan (Rochester Public Schools public relations coordinator)
Portrait Studios (recommend Breutzman or Newman-Kraft)
Principal of each building
Rochester Design and Drafting Co.
Rochester Post Bulletin (units on photographers, advertising, responsibility and and power of press)
Rochester Public School attorney
Whiting Printing Co. - JM
Yearbook representatives and their teaching materials

HEADLINES AND DEADLINES

SUGGESTED APPROACHES AND ACTIVITIES

1. While the actual mechanics of the units will no doubt begin on worksheets, the experiences should progress to practical application on the publications.
2. Lab settings and discussion groups establish the learning format of the course.
3. Field trips to printing plants are to be encouraged as are those to graphic arts establishments.
4. Speakers, particularly in the units on photography and responsibility and power of the press, are strongly recommended.
5. Whenever the equipment and time allow, darkroom experience during the photography unit is to be encouraged.
6. The following course outline is recommended for use:

RECOMMENDED COURSE OUTLINE

I. General Organization of Publications

- A. Compare and contrast professional journalism to high school publications with specific reference to the newspaper, yearbook, and literary magazine.
- B. Explain the role of advertising and other methods of financing publications.
- C. Explain how publications are promoted.
- D. Explain how the staff is organized including individual responsibilities.

II. Typography and Printing

- A. Acquaint the student with the principles of graphic arts design and the influences such design has on the reader.
- B. Acquaint the student with the type families and their varying functions.

III. Headlines

- A. Point out purposes of headlines.
- B. Call attention to forms of headlines.
- C. Acquaint students with the headline schedule used in the publications.
- D. Explain how to write a headline.
- E. Explain how to count a headline.
- F. Explain pitfalls to avoid in headline writing.

IV. Layout and Design

- A. Define newspaper layout as the science of arranging headlines, stories, and pictures on the newspaper page.
- B. Discuss how to plan page makeup using balance, informal balance, contrast, and variety.

C. Explain how to establish movement through various layout techniques.
D. Explain pitfalls to avoid in designing pages.
E. Distinguish between types of layout used according to page content.
F. Emphasize need for white space in planning effective layouts.

V. Art Work and Cartooning

A. Explain the role of art work in the publications.
B. Explain the role of cartooning in the publications.
C. Discuss art work techniques that lend themselves toward publications.
D. Discuss the cartoon as editorial comment.

VI. Photography

A. Explain the parts of the basic camera and their function.
B. Explain what a well-composed picture is.
C. Explain the use of natural and artificial light.
D. Discuss cropping of pictures before and after the picture is taken.
E. Discuss role of photography in all publications.
F. Offer experience in photography.
G. Offer individual study to those interested in learning darkroom techniques - developing film, making contract prints, making enlargements.

VII. Surveys, polls, random samplings

A. Explain differences between types of audience research.
B. Explain various publication uses of audience research.
C. Offer practical experience in conducting valid surveys, polls, and/or random samplings.

VIII. Public Relations - Discuss the:

A. role of school publications in intraschool public relations.
B. role of school publications in interschool public relations.
C. role of school publications in community public relations.

IX. Responsibility and Power of the Press

A. Study legal responsibilities of both professional and educational press.
B. Study ethical responsibilities of both professional and educational press.
C. Cite the strings attached to the "freedoms" of the press.
D. Discuss credibility of the press.
E. Discuss censorship of the press.
F. Discuss censorship by the press.
G. Discuss responsibility of the press to its audience.
H. Use examples of legal cases the school press, in particular, has been involved in.
I. Discuss school publications as crusaders.

X. Review of Stylebook

XI. Assist Regular Staffs in Publications

   A. Offer practical experience in assisting staff members in the publications. Such experience should develop as students progress through the various skill units.
   B. Familiarize students with various editorial responsibilities of the individual publications.

JOURNALISTS IN ACTION

COURSE DESCRIPTION: "Journalists In Action" is the third of the series of four Journalism courses. After reviewing journalistic skills and styles learned in the first two classes, students will assume staff positions on the newspaper, yearbook, and/or literary magazine and will be engaged in the production of these publications.

Prerequisites: "Breaking Into Print," "Headlines and Deadlines"
Credit: 1 semester elective credit

OBJECTIVES:

To enable students:

1. to use skills they have learned and abilities they have in responsible staff positions on the various publications.
2. to work as a team in production of publications.
3. to extensively review and use skills obtained in their other semesters of work.
4. to turn out a regular series of an educational product for the benefit of the school and community.

REQUIREMENTS:

1. In order to pass the course, each student is expected to perform his specific duties as agreed upon by his assignment, the staff, and the instructor.
2. Each student must conduct one personal interview and do a follow-up story.
3. Each student must conduct one telephone interview and do a follow-up story.
4. Staff members must attend staff meetings.

MATERIALS AND RESOURCES:

Printed Materials	Author
1. Textbooks	
Journalism for Today	Ferguson
Journalism in the Mass Media	Moyes
Making Contact-Print Media	Trager

2. Supplementary Texts for Room or Library

	Author
Creating the Yearbook: School, College, University	McGiffin
Keys to Successful Interviewing	Harral
Successful School Publications	Karner
The Student Journalist and Depth Reporting	
The Student Journalist and Designing the Opinion Pages	
The Student Journalist and Editorial Leadership	
The Student Journalist and Feature Writing	
The Student Journalist and Interviewing	
The Student Journalist and Writing Editorials	
Yearbook Editing, Layout and Management	Medlin

3. Magazines

Media and Methods

Audio-Visual

1. Films

"Journalism in Perspective" No. 3 (U. of Wisc.)

SUGGESTED APPROACHES AND ACTIVITIES

1. Having concluded their internship in the production of publications area, students are expected to assume the more responsible roles in respective mediums.

2. Staff meetings where brainstorming and team criticism are emphasized are a must. Student self-evaluation and product evaluation play a vital role in setting up the groundwork for improved production.

3. Activities and the relationship between instructor and staff members should be geared to enhance inter-personal relationships.

4. The skill reviews undertaken during the onset of the course should be, wherever possible, conducted not from the workbooks but according to publication needs.

5. Looking through exchange newspapers, yearbooks, and literary magazines serves as a good method for staff, self, and product evaluation.

6. The following course outline is recommended for use:

RECOMMENDED COURSE OUTLINE

I. Review stylebook to insure consistent usage in the publications.

II. Review the following interviewing techniques with students:

   A. How to establish rapport with the news source.
   B. How to be able to separate important from the trivia.
   C. How to be able to move an interview in its proper direction and accomplish the purpose of said interview.
   D. How to become more adept and polished at conducting interviews.
   E. How to take notes and on what.
   F. How to be accurate in getting quotations that are usable and how to understand the importance of such notes.
   G. How to write the story from the interview.
   H. How to determine when you should check back with the news source.

III. Review the writing skills

   A. Determine the difference between the writing styles used in various types of stories - news, news feature, feature, editorial, sports, columns, reviews.
   B. Help students establish their own style in writing a column or review.

IV. Produce newspaper, yearbook, and literary magazine

   A. Assist students in determining tasks and how to accomplish them effectively.
   B. Be sure students take care of all responsibilities connected with their assignment on a publications staff.
   C. Students must learn to evaluate their product, based on feedback and self-criticism as well as staff methods of evaluation.

THE PROFESSIONAL JOURNALIST

COURSE DESCRIPTION: The Professional Journalist" will offer students who continue in the program an opportunity to explore the future of journalism, investigate career possibilities, do public relations work for the school, and study independently areas of interest to them in the related fields of journalism - such as broadcasting, magazine article writing, advertising, and photojournalism. Students will also have the opportunity to further their interest areas with on-the-job training and experience at local photography studios, newspaper offices, printing plants, radio and tv stations.

Prerequisites: "Breaking Into Print," "Headlines and Deadlines," "Journalists in Action"

Credit: 1 semester elective credit

OBJECTIVES:

To enable students:

1. to explore areas of individual interest in related studies, such as history of and/or future of journalism, broadcasting, fiction and article writing, advertising, etc.
2. to obtain on-the-job experience and training in interest areas of their choice at local businesses such as advertising firms, radio and tv stations, photography studios, printing plants, and the newspaper office.
3. to get career information and guidance in journalistic areas.
4. to do advanced work in investigative and indepth writing.
5. to work in public relations and news writing areas for the school, according to individual school needs and wishes.

REQUIREMENTS:

1. Each student must choose and complete at least two independent study projects and prepare some type of presentation for each.
2. Each student must work in the news bureau or participate in the on-the-job training program.
3. Each student should choose either a career-oriented study or do an advanced study unit on one of the units studied in "Breaking Into Print" or "Headlines and Deadlines."
4. In order to pass the course each student must continue to work in his assigned publication role until all his responsibilities are met.
5. Each student must assist in the teaching of at least one unit in one of the two beginning classes of the series.

6. Each student must make a written evaluation of his part in the publication and of the publication itself.

7. Each student must make written recommendations to the staffer who will assume his role and for the publication as a whole.

MATERIALS AND RESOURCES:

Printed Materials

1. Supplementary Texts for Room or Library

Printed Materials	Author
Careers and Opportunities in Journalism	Daniels
Culture for the Millions?	Jacobs
Find a Career in Journalism	Parsons
Getting Started in Photo-Journalism	Payne
The Gutenberg Galaxy	McLuhan
Journalism Tomorrow	Clark
The Press and the Public Interest	Agee
So You Want to go Into Journalism	Ryan
Writing for Newspaper and News Service	Brier
Your Career in Journalism	Freeman
Your Future in Journalism	Schaleben

Audio-Visual

1. Audio Tapes
(available free from New York Times)

"A National Correspondent's Job"
"Covering Ideas"
"Covering Politics in a Presidential Year"

2. District Owned Filmstrips and Sound Sets
   (under Guidance)

   "The Associated Press Presents: A Career in Journalism"

3. Films to Order:

   "Behind the Headlines" (U. of Ky.)
   "Behind the Type" (Pa. Newspaper Pub.)
   "Bridges for Ideas" (SIU)
   "Cameras and Careers" (Kodak)
   "Communication in the Modern World" (U. of Minn.)
   "Did You Hear What I Said" (Assn. Films)
   "Funny Business" (U. of Kansas)
   "Ideas Inside" (BYU)
   "The Journalists" (Sigma Delta Chi Chapters or Modern Talk, Picture Service)
   "Journalism - Vocational Guidance" (U. of Minn.)
   "Newspaper Careers" (U. of Nev.)
   "Reaction...The Results of Magazines" (Magazine Adv. Bureau)
   "Story of a Foreign Correspondent" (Ore. Audio-Visual)
   "Type to Paper" (Copley)
   "The Unique Advantage" (LOOK Educ. Bureau)
   "Your Career in Journalism: (U. of Ill.)
   "Your Career in Printing" (U. of Ill.)

Community Resources

C=careers   OJ=on-the-job training   PR=public relations

Free lance writers - c
IBM - C, PR
Jaycees - PR
Mayo Clinic - C, PR
Rochester Post Bulletin - C, OJ, PR

Rochester Public School School
  PR coordinator - PR
Portrait studios - C, OJ
Printing plants - C, OJ
Radio and tv stations - C, OJ, PR
Rochester Community College - C, PR

THE PROFESSIONAL JOURNALIST

SUGGESTED APPROACHES AND ACTIVITIES

1. Have interested students accompany counselors to junior high schools to help acquaint prospective journalism students with the program.

2. Have students assist in teaching units to students in "Breaking Into Print" and "Headlines and Deadlines" as a matter of review, service, and experience.

3. Help students set up a news bureau which can serve as a center disseminating school news to the media.

4. Have interested students choose career possibilities which they are genuinely interested in for their career studies. They should also show some capabilities in these areas.

5. Have students choose independent study projects which they are genuinely interested in and which can be thoroughly studied with available or accessable materials.

6. Have students read works about and/or by a journalist for a broader base of experience.

7. Study the influences journalists have made upon current trends in campaigning, politics, education, etc.

8. Encourage students to use the on-the-job training program.

9. Arrange appointments with the counselors of those students who are interested in journalism careers and find out how you can assist in guiding these students.

10. Keep a running, updated file of journalism schools, their curriculum, and the scholarships available.

11. Stay in touch with on-the-job training prospects.

12. Submit publications to one or more rating service.

13. The following course outline is recommended for use:

RECOMMENDED COURSE OUTLINE

I. Continuation of Publication Production

   A. Assist student in fulfilling assigned role in the publications.
   B. Advise students in the training of new staff members, particularly those who will assume like positions.
   C. At conclusion of each student's production responsibilities, assist him in evaluation of the total product and his part in it.

II. Explore Future of Journalism

   A. Review some major steps journalism has taken as a medium and as a profession.
   B. Discuss production plans for the future.
   C. Discuss tv-newspaper concept.
   D. Allow class to explore other possible future innovations.

III. Career Investigation

   A. For those students interested or undecided about a career in journalism, make available pamphlets, filmstrips, movies, and community resources that will tell them of job requirements, opportunities, and benefits.
   B. Arrange appointments with the counselors of those students interested in journalism or related careers and find out how you may assist these students careerwise.
   C. Keep a running file of journalism curriculum at various colleges and universities.
   D. Keep students posted concerning scholarships in journalism.
   E. Promote the summer and weekend workshops.

IV. On-The-Job Training

   A. As time permits, assist student in finding on-the-job training experience in journalism related areas which the student has expressed interest in and plans on doing an independent study unit on.
   B. Keep contact with the "employer" of students involved in this project; discuss experiences with student.
   C. Keep updated list of prospective "employers" and make evaluations of students' experiences with them.

V. Advanced and Independent Study Projects by Individual Students

   A. Students should choose an area of interest already explored in the past two years of courses or one that has remained untouched. Assist students in finding materials and directing a meaningful study in that area. Examples of such studies include: short story writing, advertising, sports reporting, broadcasting, readership surveys, magazine article writing, cartooning, wire service writing, photography, typesetting, graphic design, etc.
   B. Have students prepare some type of final project or oral report on their study.

VI. Public Relations Work Within the School

   A. Have students set up a news bureau which can be used by school administrators, faculty, club advisors, etc. to submit news to the media.
   B. Make students aware of the public relations role they play in the community.
   C. Encourage students to work with departments throughout the school encouraging them to use the publications department for their news outlets.

CREATIVE SPEECH EXPERIENCES

COURSE DESCRIPTION: This elective course is offered for those students who wish to further their communication experiences by participating in oral interpretation, speeches, radio and TV programs, and plays. Work will be done independently or in groups. Choosing their own projects within the areas of oral interpretation, platform speaking, and drama, students soon realize that writing and presenting their own ideas can be exciting and satisfying. Because this course uses the organization and presentation skills learned in Fundamentals of Speech, it is most helpful if the students entering this class have had previous speech training.

GUIDELINES: There are suggested times for each objective. These are guides for the instructor but will vary according to facilities available for small group work, and the students' abilities to find or write material. To insure maximum participation, the following has been prepared as an approach to grouping the activities for performance.

All should prepare:

1. I-III forensic work areas (A class, school, or intra-school contest can be held to motivate and encourage students.)
2. Class play production
3. Choral speaking

Select two (2) from:

1. Readers' theatre
2. Puppet theatre
3. Children's theatre
4. Radio broadcasting
5. Television broadcasting

Independent projects for the remaining time in the semester

1. Forensic work
2. Radio
3. Television

OBJECTIVES:

1. To apply the techniques learned in the Fundamentals of Speech course.
2. To cultivate an interest and understanding of the various areas of speech in which a student may wish to participate in the future.

3. To provide creative speech experiences that are easily adaptable to the students' individual and group needs.

4. To increase a student's understanding of co-operation in a group situation.

5. To provide the opportunity for the student to concentrate his efforts in a specific area.

REQUIREMENTS:

1. The student will prepare and present one oration.

2. The student will prepare and present for oral interpretation one poetry selection.

3. The student will prepare and present one prose selection.

4. The student will participate in one choral reading selection.

5. The student will select two areas from the list of five electives (readers' theatre, puppet theatre, children's theatre, radio broadcasting, and television broadcasting) for group work during the semester.

6. The student will select projects from three areas (forensics, radio, television) for work during the remaining time in the semester.

7. The student will participate in the class activities designed to further dramatic ability.

8. The student will participate in the creation and presentation of one original play.

MATERIALS AND RESOURCES:

Printed Materials

1. Basic classroom textbook

   Tanner, Fran Averett. Creative Communication. Pocatello, Idaho: Clark Publishing Company. 1973.

2. Additional teacher's textbooks (One copy of each book should be available for each teacher.)

Beck, Roy A. Group Reading: Readers' Theatre. (The Creative Speaking Series) Skokie, Illinois: National Textbook Company. 1969.

Beck, Roy A. Radio Speaking. (The Creative Speaking Series) Skokie, Illinois: National Textbook Company. 1972.

Buys, William E., Dr. Martin Cobin. et.al. Creative Speaking. Skokie, Illinois: National Textbook Company. 1974.

Buys, William E., James M. Copeland. Speech Activities in the High School. Skokie, Illinois: National Textbook Company. 1967.

Cobin, Martin. Humorous Dramatic Interpretation. (The Creative Speaking Series) Skokie, Illinois: National Textbook Company. 1972.

Cobin, Martin. Serious Dramatic Interpretation. (The Contest Speaking Series) Skokie, Illinois: National Textbook Company. 1967.

Hunsinger, Dr. Paul. Oral Interpretation. (The Contest Speaking Series) Skokie, Illinois: National Textbook Company. 1969.

Lee, Charlotte. Speaking of Interpretation. Glenview, Illinois: Scott, Foresman and Company. 1975

Scott, Robert L. Oratory. (Creative Speaking Series) Skokie, Illinois: National Textbook Company. 1972.

3. Supplemental textbooks (Source books available in the district)

Elson, E. F., Alberta Peck. et.al. The Art of Speaking. Boston: Ginn and Company. 1966.

Hedde, Wilhelmina G., William Norwood Brigance. The New American Speech. Chicago: J. B. Lippencott Company. 1957.

Hibbs, Paul, et.al. Speech for Today. New York: McGraw-Hill Book Company. 1965.

Irwin, John V., Marjorie Rosenberger. Modern Speech. New York: Holt, Rinehart and Winston, Inc. 1961.

Liggett, Clayton E. The Concert Theatre. New York: The Rosen Press. 1969.

Robinson, Karl F. Speech in Action. Glenview, Illinois: Scott, Foresman and Company. 1965.

Audio-Visual Materials

1. Records

2. Video tapes

   Instructional video tapes are included in course outline.

3. Films

4. Filmstrips

5. Cassette tapes

6. Reel tapes

7. Transparencies

COURSE OUTLINE AND SUGGESTED ACTIVITIES:

I. Forensics: Oration (Suggested time: 1½ weeks)

   A. Objective: To understand how to prepare and present a contest oration through performance of an oration.

   B. Concepts on which the activity should be based:

      1. Tapes: Tape #1: "Contest Original Oration" and "Contest Declaimed Oration"

      2. Books:

         a. Oratory (Creative Speaking Series)
         b. Creative Speaking, pp. 1-32
         c. Speech Activities in the High School, pp. 76-79

C. Suggested activities:

1. Using the organization and presentation techniques used in the introduction course, present either an original or a declaimed oration. (The class may need some review before this activity is begun.)

2. Tapes or records of famous speeches will enable the student to listen to good examples. This could be expanded to include student's speeches from each year.

3. Have students record speeches given in the community. These can become a part of the tape library. Some could be used for evaluation.

II. Forensics: Oral Interpretation (Suggested time: 2 weeks)

A. Objective: To be able to orally interpret prose and poetry as indicated by performances of both.

B. Concepts on which these activities should be based:

1. Tapes: Tape #2: "How to Prepare, Practice, and Deliver Poetry and Prose"

2. Books:

   a. Oral Interpretation
   b. Modern Speech, pp. 380-425
   c. Art of Speaking, pp. 439-471
   d. Speech Activities in the High School, pp. 73-76
   e. Creative Speaking, pp. 33-64, 97-144
   f. Creative Communication, pp. 309-314
   g. Humorous Dramatic Interpretation
   h. Serious Dramatic Interpretation
   i. Speaking of Interpretation, pp. 99-128

C. Suggested activities:

1. Prepare and present a five (5) minute prose oral interpretation either humorous or serious in nature.

2. Prepare and present a five (5) minute poetry interpretation either humorous or serious in nature. (An attempt should be made to have the student do one of the above activities humorously and one seriously.)

3. Establish a readers' bureau. English teachers would be notified of available readers who could make presentations to the class.

4. Invite forensic students from the high schools to visit class and make presentations.

5. The use of audio and video tape will enable the student to evaluate himself.

III. Forensics: Storytelling (Suggested time: 1 week)

A. Objective: To understand how to tell a story effectively by preparation and performance of the following storytelling activity.

B. Concepts on which the activity is based:

1. Tapes: Tape #3: "Contest Storytelling"

2. Books:

   a. Speech for Today, pp. 325-337
   b. Creative Communication, pp. 351-358

C. Suggested activities:

1. Prepare and present a four (4) minute story, without notes.

2. Some or all members of the class could present their stories to other classes or, if possible, to elementary classes.

3. Invite to class an outstanding storyteller from the community. List and identify the factors that make the telling effective.

IV. Drama (Suggested time: 4½ weeks after the play is written before presentation)

A. Objective: To create and present an original play as indicated by the performance of this play.

B. Concepts on which the following activity should be based:

1. Tapes: Tape #6: "Selecting a Drama Type and Writing Techniques"
   Tape #7: "Basic Techniques of Acting, Staging, and Producing a Play"

2. Books:

   a. Modern Speech, pp. 450-507
   b. Art of Speaking, pp. 495-544
   c. Speech for Today, pp. 390-416
   d. Speech Activities in the High School, pp. 53-57
   e. Creative Communication, pp. 123-134
   f. Speaking of Communication, pp. 67-98

C. Suggested activities:

1. The students will write an original play and present it. (A published play may be substituted here for time or interest sake. The teacher may direct and have a student assist. The emphasis should be on the acting aspects and not the production due to facilities and time.) Present this to class plus invited guests.

2. Short, short dramatic selections can be presented on the stage. Each student should be given the opportunity to play a variety of characters as practice for their "play."

3. One or more class sessions should be held on the stage. Thorough information should be given on the use of lights, props, sound, etc. in the staging of a play.

4. Bring to class outlines of some plays. Allow the students to develop stage sets which would be usable if these plays were performed.

V. Choral Speaking (Suggested time: 1 week)

A. Objective: To understand how to choose, prepare, and present a choral reading by performing a choral reading.

B. Concepts on which the following activity should be based:

1. Tapes: Tape #4: "Choosing, Preparing, and Presenting a Choral Reading"

2. Books:

    a. Modern Speech, pp. 426-448
    b. Art of Speaking, pp. 471-493
    c. Creative Communication, pp. 329-338
    d. Speaking of Interpretation, pp. 140-157

C. Suggested activities:

1. Form groups within the class, organize and present a choral reading.

2. Divide the class into groups with each group arranging, rehearsing, and presenting a thematic choral reading program. Each selection used must contribute to the theme. Some suggested topics are modern life, woman's world, school days, American heritage.

3. Organize and present a choral reading which uses such features as slides, musical background, lighting, etc.

VI. Readers' Theatre (Suggested time: 1½ weeks)

A. Objective: To understand the techniques of oral interpretation as they are applied in readers' theatre by presenting a readers' theatre performance.

B. Concepts on which the following activity should be based:

1. Tapes: Tape #5: "Readers' Theatre: Selecting Material, Staging, Performing"

2. Books:

    a. Group Reading: Readers' Theatre
    b. The Concert Theatre
    c. Speech in Action, chapter 12
    d. Creative Communication, pp. 339-350
    e. Creative Speaking, pp. 177-200
    f. Speaking of Interpretation, pp. 129-137

C. Suggested activities:

1. Select, state, and present a readers' theatre production. (This may be worked on by dividing the class in half or by having several members of the class work on this project while others work on a different project.)

2. As a group choose a current problem or event that is in the news and find material to create a fifteen minute program around this event. Use newspaper stories and magazine articles as well as other types of literature. Connect the material with a narrative. Some suggested topics are: space flight, earthquake calamity, the dying sea.

VII. Radio Performance (Suggested time: 2½ weeks)

A. Objective: To understand the techniques involved in radio speaking as indicated by the performance of a 30 minute radio program.

B. Concepts on which the following activity should be based:

1. Tapes: Tape #8: "Radio Script Writing and Microphone Techniques" Review of articulation tapes from Fundamentals of Speech course.

2. Books:

    a. Radio Speaking
    b. Modern Speech, pp. 508-541
    c. Art of Speaking, pp. 545-570
    d. Speech for Today, pp. 417-426

   e. Creative Speaking, pp. 201-228
   f. Speech Activities in the High School, pp. 79-82
   g. Creative Communication, pp. 299-308

C. Suggested activities:

1. The students should work in groups, and either select or write a radio script. Then using clear microphone techniques they will tape their final performance and present it to the clas as if it were actually a radio program.

2. Visit a local radio station to observe its operation.

3. Invite a local radio person to visit class to discuss the radio presentations.

4. After the performances are taped, notify English teachers who may wish to use the completed tapes in their classwork.

5. As a practice for special effects, students could be given three or four days to get the following:

   a. Sound effects: shot, wind, fire, falling body
   b. Musical bridges: danger, urgency, romance

   These could be given to the class and the best example selected.

VIII. Television Performance (Suggested time: 3 weeks)

A. Objective: To understand the techniques peculiar to television and combine them with the fundamentals of good diction to prepare and present a television program 30 minutes in length.

B. Concepts on which the following activity should be based:

1. Tapes: Tape #9: "Television: Performing Characteristics and Speech Activities"

2. Books:

   a. The Art of Speaking, pp. 571-587
   b. Modern Speech, pp. 542-551
   c. Speech for Today, pp. 417-426
   d. Creative Communication, pp. 299-308
   e. Speech Activities in the High School, pp. 79-82

C. Suggested activities:

1. Prepare and present a television program 30 minutes in length. The students should choose and write a 24 minute program of the interview, panel discussion, news, or drama type, plus 6 minutes of commercials. This will be video taped and shown to the class via television.

2. Visit a local television studio to observe its operation.

3. Invite a local television personality to class to discuss its operation.

4. Discuss and learn the jobs of the various people necessary to a TV production: director, cameraman, etc. Do a short production in which the students have the opportunity to practice these jobs.

IX. Children's Theatre Performance (Suggested time: 3 weeks)

A. Objective: To understand the techniques involved in children's theatre and to give a performance to the class plus guests or travel to an elementary school.

B. Concepts on which the following activity should be based:

1. Tapes: Tape #10: "Children's Theatre: Acting Techniques and Technical Aspects"

2. Books:

   a. Creative Communication, pp. 347, 354

C. Suggested activities:

1. Select a play suitable for a children's theatre production, build a set, rehearse, and present it to the class and then to a group of elementary children. Discuss the different reactions later.

2. One of the major problems facing the students of this class is being mentally prepared to act for elementary children. One of their goals is to become accepted as adults and now they need to reorient this thinking. Following are some games or activities to enable them to effectively work for children.

   a. Who am I? One or two people can assume new identities: an elf, an animal, the wicked witch, the oppressive ruler, etc. Prepare a short skit which dramatizes these character(s). Attention is directed to both dialogue and movements.

   b. Monster. Create the impression of a sinister creature who is expected to create some sort of unpleasantness for others. Attention is directed to both the vocal aspects and physical aspects of this creation.

   c. Practice situations using characters familiar to the students. These should be short, specific scenes to develop abilities helpful in creating effective drama. Some suggested scenes are: Rip Van Winkle waking up after 20 years, Little Miss Muffet and the spider, and the wolf and the little pigs.

   d. Collect unusual props such as an old umbrella, an unusual hat, or an oddly shapped bottle. Divide into small groups, select a prop, and improvise a story built around the props.

3. One obstacle facing this activity will be the limitations of scenery. Discussions on the use of limited but effective scenery are necessary and a good learning experience.

X. Puppet Theatre (Suggested time: 3½ weeks)

A. Objective: To understand how to write, produce, and make the puppets for a puppet theatre presentation.

B. Concepts on which the following activity should be based:

1. Tapes: Tape #11: "Puppetry: Kinds, Construction, and Staging"

2. Books:

   a. The New American Speech, pp. 385, 458-460

C. Suggested activities:

1. Write (or adapt), produce, and present a puppet theatre production. Puppets should be made by the students.

2. Secure puppets for examination by the students.

3. Practice the idea of puppetry by making some instant puppets. These are created quickly and inexpensively and will give the student the feel of working with another "actor." Improvisational plays then can be done for practice exercises. Here are how to make a few instant puppets.

   a. Use a large handkerchief. Drape it over the back of the hand. Pull two of the ends up through your fingers so as to look like bunny ears. Tie the other ends under the hand or wrist.

   b. Draw a face on your thumb with a ball point pen. Wrap a handkerchief around your hand and drape it over your thumb. This will look like a person with a cloak.

   c. Use paper bags. Lunch bags make an excellent working size. When laid flat, its bottom fold makes the mouth with an almost perfect fit for the hand to work it. The bottom of the bag can be decorated (colored, painted, etc.) with a variety of faces. Adornments such as eye lashes, ears, etc. can be glued or taped on.

4. Once the instant puppets have been created, put on a few skits for practice. Here are a couple of quickie stages for almost instant work.

   a. Tack a sheet across a doorway. Make sure it is high enough to work comfortably behind and hide the people. It must also be low enough to reach with the puppets.

   b. Drape a sheet over a table and have the puppeteers kneel behind the table. They can lift the puppets above the edge of the table.

5. If this activity is to be done well, information is very important. Plan early. The public and school libraries may or may not be of help when needed. Don't forget the elementary art division. One good book for use is 101 Hand Puppets by Richard Cummings.

Additional Suggested Activities:

1. Students should be involved in a number of exercises which are done alone or in very small groups of two or three people. These exercises should be limited in time to two minutes or less and should be assigned regularly during the class. These will serve as breaks from the regular routine and will have goals which enable the student to do a better job in the longer assignments. The book Creative Communication contains a large number of these which can be utilized. Some of these are listed below:

   "Body Warmups," pp. 5-6
   "Trapped," pp. 7-11
   "The Machine," pp. 13-17
   "Double Image," pp. 19-24

   As you continue through the book, you will find other activities to use. If you have some exercises which are not in this book and good for this class, feel free to use them and submit them so they can get added to our list.

2. Students who are working in the area of radio will need some direction in creation of a radio show. Their knowledge of radio drama is usually very limited. Few have heard anything other than the music-news-weather format of today. Time should be spent listening to records of old radio shows. Records are available of such shows as: The Lone Ranger, The Green Hornet, Lux Theatre, Fibber McGee, etc. While listening to some of these records, students should listen for the following items: use of the narrator, sound effects, musical bridges, phrasing of lines by the actors, plus anything else which is important. Care should be taken when practicing, that all the necessary equipment is available.

EVALUATION:

The evaluation of each objective is culminated in the students' performance of a suggested activity. If skill problems arise students should be referred to concept tapes from the Fundamentals course. A balance should be determined among the areas of 1) achievement, 2) effort, and 3) improvement when grading. This will allow the student to experience success and gain confidence.

CREATIVE SPEECH EXPERIENCES

OUTLINE OF CONTENT

I. Forensics: Oration

- A. Original oration
- B. Declaimed oration

II. Forensics: Oral Interpretation

- A. Reading prose
- B. Reading poetry
- C. Serious interpretation
- D. Humorous interpretation

III. Forensics: Storytelling

IV. Choral Speaking

- A. Choice of selection
- B. Preparation of selection
- C. Presentation of selection

V. Readers' Theatre

- A. Selecting material
- B. Staging
- C. Performing

VI. Drama (fundamental)

- A. Types of drama
- B. Basic acting techniques
- C. Basic knowledge of stage environment
- D. Basic drama writing techniques
- E. Basic production techniques

VII. Radio Performance

- A. Radio script writing
- B. Radio microphone techniques

VIII. Television Performance

- A. Television acting
- B. Types of speech activities for television

IX. Childrens' Theatre Performance

- A. Production aspects
- B. Children's theatre acting techniques

X. Puppet Theatre

- A. Types of puppets
- B. Puppet construction
- C. Scenery for puppet shows
- D. Running the puppet show

DRAMA: FROM PLAYWRIGHT TO PRODUCTION

COURSE DESCRIPTION: From the imagination of the playwright to the excitement of performance, an enormous amount of artistic and technical talent is unleashed. This course guides you in finding within the text of a play the seeds of a playwright's vision and the means of bringing that vision to life. Do you want to learn the magic of play production? How a stage setting is designed and constructed? How theatrical masks, stage armor and unusual props are made? What is involved in stage lighting? How a high school actor can be made to look eighty years old through theatrical make-up? If any of this intrigues you, the course in Drama: From Playwright to Production will provide you with answers and skills. This course replaces the former course called Stagecraft.

OBJECTIVES:

1. To give the student an awareness of how scenery has evolved.
2. To learn to identify the trappings of a proscenium stage.
3. To learn to apply basic principles of art to the designing of stage sets and costumes.
4. To learn how basic scenic units and structures are built.
5. To learn how to use painting techniques in set design.
6. To learn how to build props.
7. To learn the principles of stage lighting and special effects.
8. To gain a better understanding of costuming as an important part of the total stage design.
9. To learn how to apply make-up.

REQUIREMENTS:

1. The student will develop a notebook consisting of:
    a. Class notes
    b. Notes on plays, with comments
    c. A makeup "morgue"
    d. Collections of set ideas
    e. Collections of fabric bits--textures, colors, patterns
    f. Thumbnail sketches of sets, costume and makeup designs, etc.

2. The student will select a play, subject to the approval of the instructor. He will read and study the play and from the perspective of set design, complete the following projects:

   a. Design a floor plan which affords good movement and sightlines.
   b. Execute elevation drawings, in color, of the set design.
   c. Construct a model of the set(s), to the scale of 1/2" to the foot.
   d. Design props and furnishings for the model set.
   e. Be prepared to justify his designs in terms of valid composition, interpretation, and utilization.

3. The student will construct a set prop, to be approved by the instructor.

4. With the instructor's guidance, the student will design a light plot for a play.

5. The student will demonstrate his knowledge of costuming in at least one of of the following ways:

   a. Constructing a costume
   b. Creating color plates
   c. Demonstrating the breakdown of a costume
   d. Using a plain costume, demonstrate ways in which it may be enhanced in terms of texture and design.
   e. Constructing pieces of armor.
   f. Creating a costume from "junk" or "recycled" materials.
   g. Creating period costume patterns.

6. The student will demonstrate his knowledge of makeup skills:

   a. Foundation, highlights, and shadows
   b. Application of beards
   c. Use of nose putty, derma wax, and latex
   d. Rendering old age
   e. Creating fantastic makeup

MATERIALS AND RESOURCES:

Printed Materials

1. Basic Textbooks

   Beck, et. al. Play Production in the High School. Skokie, Illinois: National Textbook Company. 1968.

   Ommanney & Schanker. The Stage and the School. (4th ed.) New York: McGraw-Hill. 1972.

Tanner. Basic Drama Projects. Pocatello, Idaho: Clark Publishing Co. 1966.

2. Additional Teacher's Textbooks (One copy of each book should be available for each teacher.)

Adix. Theatre Scenecraft. Cloverlot, Anchorage, Kentucky: Children's Press. 1966.

Buchman. Stage Makeup. New York: Watson-Guptill. 1972

Corson. Stage Makeup. New York: Appleton-Century-Crofts.

Kenton. Stage Properties and How To Make Them. London: Pitman & Sons.

Motley. Designing and Making Stage Costumes. New York: Watson-Guptill. 1964.

Selden & Sellman. Stage Scenery and Lighting. New York: Appleton-Century-Crofts,

3. Supplemental Textbooks (source books available in the district)

Bongar, Emmet. The Theatre Student: Practical Stage Lighting. New York: Richards Rosen Press. 1971.

Bruder. Properties and Dressing the Stage. New York: Richards Rosen Press. 1969.

Cory, Irene. The Mask of Reality. Anchorage, Kentucky. Anchorage Press. 1968.

Hill & Bucknell. The Evolution of Fashion: Pattern and Cut from 1066 to 1930. New York: Van Nostrand Reinhold Company. 1970

Johnson. Drama for Classroom and Stage. New York: A. S. Barnes Co. 1969.

MacGowan and Melnitz. The Living Stage. Englewood Cliffs, N.J. Prentice-Hall, Inc. 1955.

McCandless. A Method for Lighting the Stage. New York: Theatre Arts Books. 1968.

Meyer & Cole. Scenery for the Theatre. Boston, Mass. Little Brown & Co. 1971.

Rosenthal. The Magic of Light. New York: Theatre Arts Books.

Stell. The Theatre Student: Scenery. New York: Richards Rosen Press. 1970/

Warre. Designing and Making Stage Scenery. New York: Reinhold Publishing Co. 1966.

Audio-Visual Materials

1. Records

2. Video Tapes

Instructional video tapes are included in course outline.

3. Films (minutes)

4. Filmstrips

   "Play Production" 792-p. 69 (Mayo)

5. Cassette Tapes

6. Reel Tapes

7. Transparencies

COURSE OUTLINE AND SUGGESTED ACTIVITIES:

I. Introduction: The Development of Theatre Arts

   A. Objective: To give the student some background in the development of theatre arts in concept and design.

   B. Concepts on which the activities are based:

      1. Tapes: Tape #1: "Development of Theatre Arts"

         a. "From Masks to Myths"
         b. "Enter the Gods
         c. "Trouble in Church"
         d. "Rebirth: Down to Earth"

2. Books:

   a. Basic Drama Projects
   b. The Living Stage
   c. The Stage and the School

C. Suggested activities:

1. From current articles such as those in the National Geographic, the students can report on the dramatic rituals of "primitive" cultures in terms of costume masks and properties.

2. Using imagination, students may develop presentation of one of the Egyptian plays.

3. Students may construct masks similar to those used in "primitive" rituals, or in the Greek and Roman theatres.

4. Students may give illustrated reports on theatrical design as used in oriental theatre.

5. Students may design sets and costumes for possible dramatic myth adaptations.

6. Students should begin making selections from the required reading list.

Part 1: The Stage Setting

II. The Stage

A. Objective: The student will learn to identify the features of a conventional proscenium stage.

B. Concept on which the activities are based:

1. Tapes: Tape #2: "The Trappings of the Stage"

2. Books:

   a. Stage Scenery and Lighting
   b. The Theatre Student: Scenery
   c. The Stage and the School
   d. Play Production in the High School
   e. Theatre Scenecraft, Chap. 1

C. Suggested activities:

1. Take students to see the facilities of the school stage.
2. Take students to see the Rochester Community College Theatre stage.
3. Arrange a tour of the Rochester Civic Theatre.
4. Have students learn the backstage terminology and be able to identify stage facilities.

III. The Flat

A. Objective: To learn how the basic scenic unit and its variations are built.

B. Concepts on which the activities are based:

1. Tapes: Tape #3: "Basic Scenic Units"
    a. The wall flat
    b. Doors and arches
    c. The window flat
    d. The fireplace flat
2. Books:
    a. Play Production in the High School, chap. 4
    b. The Stage and the School, 4th ed., chap. 13
    c. Stage Scenery and Lighting, chap. 5
    d. The Theatre Student: Scenery, chap. 4
    e. Theatre Scenecraft, chap. 3

C. Suggested activities:

1. On stage, have students set up all of the above basic units, lashing them together.
2. Ask the students to be able to identify the units as well as the stage hardware and structure by drawing and labeling, or through a quiz.
3. If possible, students should build flats or models of them. If a play production is coming up, perhaps they can build some units during class time.

IV. Set Pieces

A. Objective: To learn how set pieces are built as described in the following concepts:

B. Concepts on which the activities are based:

1. Tapes: Tape #4: "Set Pieces"

    a. Cutouts and ground rows
    b. Crops
    c. Screens
    d. Irregular 3D units

2. Books:

    a. Stage Scenery and Lighting, chap. 5
    b. The Theatre Student: Scenery, chap. 4
    c. The Stage and the School, 4th ed., chap. 13
    d. Play Production in the High School, chap. 4
    e. Theatre Scenecraft, chap. 3

C. Suggested activities:

1. Examine examples of the above set pieces.

2. Build or repair one of the above for the school stage.

3. Build a miniature unit to scale for a model stage.

V. Supportive Structures

A. Objectives:

1. To learn how sturdy platforms, stairs, and ramps are built.

2. To learn the function and construction of basic shifting units.

B. Concepts on which the activities are based:

1. Tapes: Tape #5: "Supporting Structures"

    a. Basic platforms - solid and parallel
    b. Stair units and ramps
    c. Wagons and turntables

2. Books:

   a. The Theatre Student: Scenery
   b. Stage Scenery and Lighting
   c. Theatre Scenecraft

C. Suggested activities:

1. Suggest and illustrate ways of changing scenery by using the structures discussed in this unit.

2. Design a unit set which incorporates several moving units to facilitate scene changes.

V. Supportive Structures

A. Objectives:

1. To learn how sturdy platforms, stairs, and ramps are built.

2. To learn the function and construction of basic shifting units.

B. Concepts on which the activities are based:

1. Tapes: Tape #5: "Supporting Structures"

   a. Basic platforms - solid and parallel
   b. Stair units and ramps
   c. Wagons and turntables

2. Books:

   a. The Theatre Student: Scenery
   b. Stage Scenery and Lighting
   c. Theatre Scenecraft

C. Suggested activities:

1. Suggest and illustrate ways of changing scenery by using the structures discussed in this unit.

2. Design a unit set which incorporates several moving units to facilitate scene changes.

VI. Painting Techniques

A. Objective: Scenic painting uses a number of materials and techniques not found in general kinds of painting. The student will learn about these methods and have an opportunity to apply his knowledge.

B. Concepts on which the activity is based.

1. Tapes: Tape #6: "Painting Techniques"

   a. Scenic paint and supplies
   b. Sizing and base coat
   c. Blending
   d. Scumble
   e. Rolling
   f. Stipple
   g. Spatter
   h. Dry brush
   i. Lining techniques
   j. Stenciling

2. Books:

   a. The Theatre Student: Scenery
   b. Stage Scenery and Lighting
   c. Theatre Scenecraft, chap. 7

C. Suggested activity:

The students, appropriately attired, will paint flats using the techniques learned.

VII. Types of Sets

A. Objective: The student should be able to identify basic types of sets and make judgements as to their use.

B. Concepts on which the activities are based:

1. Tapes: Tape #7: "Types of Sets"

   a. The box set
   b. The unit set
   c. The permanent set
   d. The profile set
   e. The drapery set

2. Books:

    a. Basic Drama Projects
    b. The Stage and the School
    c. Stage Scenery and Lighting

C. Suggested activities:

1. Students may be asked to identify set types from pictures, slides, and/or diagrams.

2. The student may select a play and attempt to render set designs of each type.

VIII. The Art of Scenic Design

A. Objectives:

1. To learn how to apply basic principles of art to the designing of stage sets.

2. To recognize emphasis and subordination as of primary importance in designing for the theatre.

3. To distinguish the specific character of stage design from general interior decorating.

B. Concepts on which the activities are based:

1. Tapes: Tape #8: "The Elements of Scenic Design"

    a. Emphasis and subordination: keys to good design.
    b. The element of line
    c. Dimension (mass) and space
    d. Texture
    e. The psychology of color
    f. Unity with variety
    g. Rhythm
    h. Center of interest (focus)
    i. Balance

2. Books:

    a. The Theatre Student: Scenery, chap. 1
    b. Basic Drama Projects, chap. 25
    c. Theatre Scencraft, chap. 16
    d. Designing and Making Stage Scenery
    e. Scenery for the Theatre, chap. 3

C. Suggested activities:

1. Models, sketches, pictures and colored slides may be used from actual shows to illustrate the use of (or lack of) the design concepts taught.

2. Have students create a balanced design illustrating the concepts.

3. Have students select any combination of design elements and demonstrate their uses and abuses.

4. Have students play with clay.

5. Do "junk" sculpture.

IX. The Purposes of Scenery

A. Objective: To give the student an awareness of scenery as the visual element in a production which provides an environmental aid to the action and atmosphere.

B. Concepts on which the activities are based:

1. Tapes: Tape #9: "The Purposes of Scenery"

   a. Scenery establishes time and place
   b. Scenery helps to define character
   c. Scenery indicates the style of production
   d. Scenery provides mood and atmosphere
   e. Scenery establishes a composition to enhance the action

2. Books:

   a. The Theatre Student: Scenery, pp. 17-24
   b. The Stage and the School, 3rd ed., chap. 12
   c. The Stage and the School, 4th ed., pp. 394-396
   d. Basic Drama Projects, chap. 25

C. Suggested activities:

1. Illustrate how mass and space can be used to affect mood or attitude.

2. Show how line establishes feeling.

3. Demonstrate what texture can do in stage settings.

4. Students may experiment with the psychology of color.

5. Experiment with different media; crayons vs chalk; watercolor vs oil paint or enamel; acrylics in different consistency.

X. Scenic Style

A. Objective: To familiarize the student with several major styles and their distinctive qualities.

B. Concepts on which the activity is based:

1. Tapes: Tape #10: "Scenic Style"

   a. Symbolism
   b. Expressionism
   c. Impressionism
   d. Constructivism
   e. Theatricalism
   f. Stylization
   g. Formalism
   h. Naturalism and suggested realism

2. Books:

   a. The Stage and the School, 4th ed., chap. 13
   b. The Theatre Student: Scenery, pp. 18-20
   c. Basic Drama Projects, chap. 25

C. Suggested activity:

The student will select a play and express it through simple sketches, in five scenic styles.

XI. Procedures in Scenic Design

A. Objectives:

1. The student will learn how to develop scenic designs.

2. The student will develop scenic designs within this process.

B. Concepts on which the activities are based:

1. Tapes:

   a. Tape #11: "Predesign Considerations"

      1) Know the script - know it well!
      2) Know the director's intentions
      3) Other pre-design considerations

b. Tape #12: "Design Procedure"

1) Preliminary sketches
2) Ground or floor plan
3) Elevation drawings
4) Perspective painting
5) A model set

2. Books:

a. The Theatre Student: Scenery, chap. 3
b. Stage Scenery and Lighting
c. Play Production in the High School, pp. 105-109
d. The Stage and the School, 3rd ed., chap. 12
e. The Stage and the School, 4th ed., chap. 13
f. Scenery for the Theatre, chap. 3
g. Designing and Making Stage Scenery, chap. 4

C. Required activity: The student will

1. Select a play for analysis

2. Draw preliminary sketches

3. Prepare a floor plan

4. Make elevation drawings in color

5. Make a model of the set

6. Justify his designs in terms of composition, interpretation, and utilization.

XII. Properties and Dressing the Stage

A. Objectives:

1. To recognize stage properties as part of the design process in the total stage composition.

2. To be able to catagorize types of props.

3. To learn how to build a prop.

B. Concepts on which the activities are based:

1. Tapes: Tape #12: "Properties and Dressing the Stage"

   a. Form and function
   b. Unity, variety, and contrast
   c. What are stage properties?
   d. Hand props - four major responsibilities
   e. Requirements of rehearsal
   f. Major functions of set dressing
   g. Collecting props
   h. Constructing a prop
   i. Respect for stage props

2. Books:

   a. Properties and Dressing the Stage
   b. Stage Properties and How to Make Them
   c. Play Production in the High School, pp. 141, 142

C. Required activity:

Build a prop.

D. Suggested activity:

Design props and furnishings for the model set you constructed.

Part 2: Stage Lighting

XIII. The Purposes of Stage Lighting

A. Objective:

Consideration must be given to lighting in its practical and aesthetic functions. Students will learn how good lighting can enhance a performance, and bad lighting can detract from a performance, thus diminishing the show.

B. Concepts on which the activity is based:

1. Tapes: Tape #13: "The Purposes of Stage Lighting"

   a. What's happening up there?!!
   b. Light for visibility
   c. Light for plausibility
   d. Light for composition
   e. Light for mood and atmosphere

2. Books:

   a. Stage Scenery and Lighting
   b. The Stage and the School, 4th ed., chap. 14
   c. Drama for Classroom and Stage, chap. 22
   d. The Magic of Light
   e. Play Production in the High School, pp. 142-156
   f. Practical Stage Lighting

C. Suggested activity:

Set up a demonstration on stage using scenic units, lighting them from various angles, and using different colors.

XIV. Lighting Facilities

A. Objectives:

1. The student will learn the function and operation of the lighting equipment and instruments.

2. The student will learn the precautions needed to avoid damage to the equipment, and how to care for and maintain equipment.

B. Concepts on which the activities are based:

1. Tapes: Tape #14: "Lighting Equipment"

   a. Lighting instruments - spotlights
   b. Lighting instruments - general illumination
   c. Lighting instruments - special effects
   d. The control panel, patch panel, and dimmers
   e. Protecting the equipment

2. Books:

   a. Stage Scenery and Lighting
   b. Play Production in the High School, pp. 142-156
   c. Drama for Classroom and Stage, chap. 22
   d. The Stage and the School, 4th ed., chap. 14
   e. Practical Stage Lighting
   f. Theatre Scenecraft, chap. 13

C. Suggested activities:

1. Examination in class of a fresnel spotlight.
2. Visit the stage to see where the instruments are hung, and how they function.
3. Visit the light booth to examine the control panel, and to the area housing the dimmers.

XV. Lighting the Acting Areas

A. Objectives:

1. To relate the acting areas to specific instruments.
2. To understand methods of enhancing the actor.

B. Concepts on which the activities are based:

1. Tapes: Tape #15: "Intensity and Distribution"
    - a. Intensity to control attention
    - b. Distribution - lighting the areas
    - c. Color can create or kill
2. Books:
    - a. The Magic of Light
    - b. A Method for Lighting the Stage
    - c. Basic Drama Projects, chap. 26
    - d. Drama for Classroom and Stage, chap. 22
    - e. Theatre Scenecraft, chap. 14

C. Suggested activities:

The instructor can demonstrate the effect of area lights as well as the effect of colored lights by having students walk into areas of light.

XVI. Blending and Toning Lights

A. Objectives:

1. To understand the methods of softening shadow, and modifying excessive contrasts in specific illumination.

2. To be able to provide general color tonality to the whole area.

B. Basic concepts on which the activities are based:

1. Tapes: Tape #16 "Blending and Toning Lights"

    a. A properly proportioned mixture of light
    b. Slide lighting and back lighting
    c. General color tonality
    d. Use of footlights
    e. Lighting the background - floodlights
    f. Ground rows and lighting
    g. Backings and lighting

2. Books:

    a. The Magic of Light
    b. Basic Drama Projects, chap. 26
    c. Practical Stage Lighting
    d. A Method for Lighting the Stage

C. Suggested activity:

Lights may be set up for different situations and the effects demonstrated.

XVII. Special Effects

A. Objective:

Special effects are often required for particular shows. The student in stagecraft should know how to create the effects desired.

B. Concept on which the activity is based:

1. Tapes: Tape #17: "Special Effects"

    a. Special acting area lights
    b. Motivated lighting for realism
    c. Special light patterns and "effects"

2. Books:

    a. A Method of Lighting the Stage
    b. Stage Scenery and Lighting

C. Suggested activities:

Students may plan special lighting effects and demonstrate them to the class.

XVIII. The Application of Lighting Techniques in Performance

A. Objectives:

1. The student will learn how to develop a light plot, using a play from the required reading list.

2. The student will be able to set up a light plot with instruments and controls.

3. The student will learn how to mark light cues in a script.

B. Concepts on which the activities are based:

1. Tapes: Tape #18: "Applying Lights"

    a. A carefully considered light plot
    b. Hanging, aiming, and plugging the plot
    c. On cue!

2. Books:

    a. The Stage and the School, 4th ed., chap. 14
    b. Practical Stage Lighting, chap. 16
    c. Basic Drama Projects, chap. 26

C. Required assignment:

The student will design a light plot for one of the plays he has studied.

Part 3: Costuming

XIX. Costume Requirements

A. Objective:

To teach that a costume should express the personality of the character; be a part of the stage design in meaning, period, and spirit; and that the actor find it comfortable and easy to perform in.

B. Concepts on which the activities are based:

1. Tapes: Tape #19: "Costume Qualifications"

    a. A costume should express the personality of the character, revealing his social position, his taste, and his ideosyncrasies.
    b. A costume should be a part of the stage design.
    c. A costume must be comfortable, easy to put on and take off, and strong enough to stand up to the strain of performances.

2. Books:

    a. The Stage and the School, p. 461
    b. Drama for Classroom and Stage, chap. 25

C. Suggested activities:

1. Find pictures to illustrate how costumes express personality.

2. Find examples of how costumes express elements of art and good design.

3. Make silhouettes to illustrate particular styles and historical periods of costume.

XX. Designing a Stage Costume

A. Objective:

To learn the necessities of costume design.

B. Concepts on which the activities are based:

1. Tapes: Tape #20: "Designing Costumes"

   a. Study your script.
   b. Make notes on first impressions.
   c. Have a consultation with the director to determine an over-all style or approach to the show.
   d. A consultation with the set designer is needed to insure harmony with sets, lights, and style.
   e. Fabric samples and color sketches should be prepared for each character.
   f. Fabrics must be selected and tested under stage lights before beginning actual construction.

2. Books:

   a. Designing and Making Stage Costumes, chap. 1-4
   b. The Stage and the School, 4th ed., chapter 15
   c. The stage and the School, 3rd ed., chapter 13
   d. Play Production in the High School, chapter 5

C. Suggested activities:

1. Using a one-act play, prepare a costume plot.

2. Study costume plates on pages 17 through 32 in the book, Designing and Making Stage Costumes by Motley. Then do costume plates of your own in color for the characters in a play which you have selected.

3. Choose a period in history and prepare a report with illustrations on the essential garments of the time.

4. Design costumes for a children's play, using unusual materials such as boxes or paper sacks.

5. Using the article "Costumes for Prometheus Bound" in the Jan/Feb 1968 issue of Theatre Crafts, vol. 2, no. 1 as a springboard, suggest as many natural materials to use as possible for unusual texture.

XXI. Making the Costumes

A. Objective:

To learn the practical aspects of costuming, namecutting, fitting, sewing, and aging of a costume.

B. Concepts on which the activities are based:

1. Tapes:

   a. Tape #21: "Cutting, Assembling and Fitting the Costume"
   b. Tape #22: "Aging or 'Breaking Down' a Costume"

2. Books:

   a. Designing and Making Stage Costumes, pp. 15, 16
   b. The Theatre Student: Costuming, chap. 3
   c. Play Production in the High School, pp. 182-184
   d. The Stage and the School, pp. 475-476
   e. The Evolution of Fashion: Pattern and Cut From 1066 to 1930

C. Suggested activities:

1. Construct a costume.

2. Demonstrate the breakdown of a costume for the class.

3. Using a very plain costume, demonstrate methods by which it may be enhanced in terms of texture and design.

4. Make basic costume patterns.

XXII. Costume Props and Accessories

A. Objective:

To learn about some of the special problems and solutions for the construction of costume props and accessories.

B. Concepts on which the activities are based:

1. Tapes:

   a. Tape #23: "Definition, Design and Materials"
      (1) Costume props distinguished from set props
      (2) Designing the prop
      (3) Materials

b. Tape #24: "Hand Props"
c. Tape #25: "Masks"
d. Tape #26: "Crowns and Jewelry"
e. Tape #27: "Armor and Weapons"

2. Books:

a. Designing and Making Stage Costumes, chap. 5 and 6
b. The Mask of Reality

C. Suggested activities:

1. Demonstrate the use of a fan, parasol, sword, snuff box, plumed hat, monocle, gloves.

2. Demonstrate how movement is affected by hoops, trains, tails and capes.

3. Design costume props for a specific play.

XXIII. Proper Care of Costumes

A. Objective:

To instill in the student the important fact that costumes must be properly cared for during rehearsals and performances.

B. Concepts on which the activities are based:

1. Tapes: Tape #27: "Proper Care of Costumes"

a. The Costumer
b. Wardrobe assistants
c. The actor's responsibility
d. Preparing the dressing rooms
e. Replacing or repairing costuems
f. Returning costumes

2. Books:

a. The Stage and the School, 4th ed., chap. 15
b. Drama for Classroom and Stage, pp. 519-20
c. Play Production in the High School, pp. 174-184

C. Suggested activities:

1. Prepare an up-to-date inventory of present costumes.
2. Prepare a guide which a costumer and wqrdrobe assistants might use to insure the proper care of costumes for a play.
3. Prepare a costume plot.
4. Prepare a sample costume chart which could be used for one actor in a production. Include measurements, list of garments, accessories, changes, and what to strike or add for each scene.

Part 4: Makeup

XXIV. Introduction to Stage Makeup

A. Objective:

To explain the need for makeup on stage, and some basic considerations.

B. Concepts on which the activities are based:

1. Tapes: Tape #28: "Introduction to Stage Makeup"
    - a. Functions of makeup
        - (1) To counteract undesirable effects of lighting
        - (2) To aid visual projection
        - (3) To define character
    - b. Physical basis in bone structure
    - c. Aesthetic consideration: Style
    - d. Size of theatre
2. Books:
    - a. The Stage and the School, 4th ed., chap. 16
    - b. Play Production in the High School, chap. 5
    - c. Stage Makeup (Corson).
    - d. Stage Makeup (Buchman).

C. Suggested activities:

1. Begin a makeup "morgue" including the following:
    - a. Nationalities
    - b. Elderly faces
    - c. Expressions

2. Study a skull to locate important bone prominences and depressions. Have student find them on their own faces.

3. Have student sketch a diagram of his own facial characteristics.

4. Choose characters from well-known plays and write brief descriptions of exactly how you think they should look.

XXV. Materials and Tools

A. Objective:

To acquaint the student with different kinds of makeup and the essential equipment needed.

B. Concepts on which the activities are based:

1. Tapes: Tape #29: "Makeup Materials"

    a. Grease base, liquid base, and pancake base
    b. Liners, shading colors, and brushes
    c. Eyebrow pencils and mascara
    d. Moist and dry rouges
    e. Face powders and hair whiteners
    f. Crepe hair, spirit gum, and latex
    g. Cleansing creams, rubbing alcohol and tissues

2. Books:

    a. The Stage and the School, 4th ed., pp. 481-482
    b. Play Production in the High School, pp. 185-186
    c. Stage Makeup (Buchman), Chap. 1
    d. Stage Makeup (Corson), Chap. 5, pp. 40-48; Chap. 8, pp. 78-93

C. Suggested activities:

1. Carefully observe fellow classmates in regard to skin color. Decide in each case how you would go about to achieve that color with makeup. Using a makeup chart, fill in the base number, with suggestions as to liner and shading colors, etc. Exchange charts and attempt to follow the instructions.

2. Make an inventory of makeup presently available, and list makeup that you feel is needed.

3. Apply a medium base. Use a darker shading color, and shade all the hollows of the face, blending the edges carefully. Next, highlight all of the bone structures with a light base. If you used grease, apply a neutral powder. Finally, apply shadows and highlights.

XXVI. The Application of Makeup

A. Objective:

To learn the sequence of steps in the application of makeup.

B. Concepts on which the activities are based:

1. Tapes: Tape #30: "Makeup Techniques"

    a. Preparation
    b. Foundation and base color
    c. Shadows and highlights
    d. Blending of under-rouge on areas needed
    e. Eyes and eyebrows
    f. Nose and forehead
    g. Wrinkles and other signs of age
    h. Powdering
    i. Lip rouge and other finishing touches

2. Books:

    a. Stage Makeup (Corson), Chap. 8-12
    b. The Stage and the School, pp. 482-490
    c. Play Production in the High School, pp. 184-190
    d. Stage Makeup (Buchman), Chap. 2

C. Suggested activities:

1. Apply straight makeup.

2. Add age to the basic makeup.

3. Experiment with makeup to suggest different attitudes and temperaments, conditions of health, etc.

XXVII. Special Makeup

A. Objectives:

To gain experience in special techniques of stage makeup.

B. Concepts on which the activities are based:

1. Tapes:

    a. Tape #31: "Hair"
    b. Tape #32: "3D Makeup"
    c. Tape #33: "Masks"
    d. Tape #34: "Stylized Makeups"
    e. Tape #35: "Lighting and Makeup"

2. Books:

   a. Stage Makeup (Corson), Chap. 13-18
   b. Stage Makeup (Buchman), Chap. 8 and 9
   c. The Mask of Reality

C. Suggested activities:

1. Attempt different nose shapes suing nose putty, derma-wax, and putty wax.

2. Using crepe hair, experiment with different beards and mustaches.

3. Create scars, using different methods.

4. Create three-dimensional skin textures, using latex with other materials.

5. Experiment in building up areas of the face other than the nose by methods such as cotton and collodian.

6. Create oriental eyes.

7. Design and apply a monster makeup.

8. Design and apply a clown or animal makeup.

FUNDAMENTALS OF ACTING

COURSE DESCRIPTION: Welcome to the world of make believe! This course is for the student who wants to know what acting is all about. It provides training in stage movement and vocal skills, as well as emotional and imaginative expression. Become a hero, villain, prince, or pauper. Learn how to leap over the years and become older--in other words--portray dramatic characters with conviction and understanding. This course counts as English credit.

OBJECTIVES:

Training the body:

1. to learn to eliminate tensions which inhibit movement and vocal production.
2. to learn areas of the stage.
3. to learn poise and movement in relation to other actors on stage.
4. to learn established principles of pantomime.
5. to learn techniques for special situations encountered on the stage.

Training the voice:

6. to learn, through vocal exercise, knowledge of how the student may use his voice most effectively on stage.
7. to acquire and utilize precision and vigor in his articulatory mechanism through vocal activities.

Training the mind:

8. to develop vivid and accurate observation skills as a discipline to aid in character study and concentration.
9. to develop mental disciplines in terms of imagination, sensory recall, and emotional response.

REQUIREMENTS:

1. The students will perform all physical exercises for relaxation and control. Each student will be responsible for developing a daily five minute exercise routine which will strive to meet the following objectives:
   a. To relieve tension
   b. To improve breath control
   c. To improve posture
   d. To improve balance and coordination

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2. Each student will direct and product two "Tableaux" demonstrating his awareness of:

   a. Stage areas
   b. Strong and weak positions on stage
   c. Geography relating to characters and properties on stage

3. Each student will demonstrate his knowledge of the Art of Pantomime by performing in a series of four original pantomimes (two individual and two group exercises).

4. Each student will stage, rehearse, and execute one scene which demonstrates his ability to deal with stage fighting, death, and stage falls.

Training the Voice

5. The student will demonstrate his ability to use his vocal equipment effectively through activities in the following ways:

   a. Stage diction
   b. Shift in emphasis
   c. Pitch
   d. Inflection

6. Each student will take a diagnostic evaluation on articulation and pronunciation.

7. The student will do at least one vocal exercise which demonstrates his skill in the following areas:

   a. Articulation
   b. Rhythm
   c. Pronunciation
   d. Phrasing
   e. Topping and undercutting
   f. Dramatic climax

Training the Mind

8. The student will do a minimum of three scenes, one individual and two group exercises, which demonstrate his skill in the following areas:

   a. Characterization
   b. Situation
   c. Mood
   d. Use of props
   e. Improvisation

9. Each student will be required to perform one assigned scene demonstrating his skill in the areas of concentration, sensory recall, and emotional response.

MATERIALS AND RESOURCES:

Printed Materials

1. Basic Textbook

Snyder, Joan. The Dynamics of Acting. Skokie, Illinois: National Textbook Company. 1972.

2. Additional Teacher's Textbooks (One copy of each book should be available for each teacher.)

Beyer, Bud, and Charlotte Lee. Speaking of Theatre. New York: Scott, Foresman and Company. 1975.

3. Supplemental Textbooks (Source books available in the district)

Barnes, Grace, and Mary Jean Sutcliffe. On Stage, Everyone. New York: The Macmillan Company. 1961.

Beck, Roy A., William E. Buys, Daniel Fleischhacker, Russell J. Grandstaff, and J. Thomas Sill. Play Production in the High School. Skokie, Illinois: National Textbook Company. 1968.

Elkind, Samuel. 32 Scenes for Acting Practice. New York: Scott Foresman. 1972.

Elkind, Samuel. 28 Scenes for Acting Practice. New York: Scott Foresman. 1972.

Frankin, Marium. Rehearsal. Englewood Cliffs: Prentice Hall. 1972.

Kleine, Peter, and Nancy Meadors. Physical Movement for the Theatre. New York: Richards Rosen Press, Inc. 1971.

Ommanney, Katharine Ann. The Stage and the School. New York: McGraw-Hill Book Company. 1960.

Peluso and Vasburgh. Presenting: Acting and Directing. Boston: Houghton Mifflin. 1975.

Rawson, Ruth. The Theatre Student: Acting. New York: Richards Rosen Press, Inc. 1970.

Tanner, Fran Averett. Basic Drama Projects. Pocatello, Idaho: Clark Publishing Company. 1966. (at John Marshall, only)

Audio Visual Materials

1. Records

The Ages of Man. Reading of "Ye Elves of Hills." John Gielgud, Columbia - OL5390

Death of a Salesman. Side 2, Act I. Decca - DX102.

Medea. Judith Anderson, Decca - DAV-12 or DL9000.

Cyrano De Bergerac. Jose Ferrer and Case, Capitol - 5283.

The Importance of Being Earnest. John Gielgud, Edith Evans, Angel - 3504B.

2. Video Tapes

Instructional video/tapes are included in course outline.

3. Films (minutes)

"One Eyed Men Are Kings" (15 minutes)

"Stagefright" 4-668, (11 minutes)

"The Theatre: One of the Humanities" 12-204, (25 minutes)

"Walter Kerr on Theatre" (28 minutes)

4. Filmstrips

"Personal Communication, Gesture, Expression, and Body Language"

"Play Production" Educational Audio Visual Inc.

5. Cassette Tapes

6. Reel Tapes

7. Transparencies

FUNDAMENTALS OF ACTING

COURSE OUTLINE AND SUGGESTED ACTIVITIES:

Fundamentals of Acting
Part I: Training the Body

I. Exercises for Relaxation and Control

A. Objective:

To learn to do activities which will eliminate unnecessary tensions that inhibit movement and vocal production.

B. Concepts on which the following activities are based:

1. Tapes: Tape #1 "Relaxation and Control"

   a. Stretching, falling, and rebuilding
   b. Rotation exercises
   c. Relaxation routine for neck, shoulders and throat
   d. Exercises for developing breath control
   e. Getting "hung up" without tension

2. Books:

   a. The Dynamics of Acting, pp. 13-20
   b. On Stage, Everyone, pp. 81-90, 113-115
   c. The Stage and the School, 3rd ed., pp. 168-170, 194-198
   d. The Stage and the School, 4th ed., pp. 134, 135, 156-160
   e. Basic Drama Projects, pp. 1-3, 71-72
   f. Play Production in the High School, pp. 63-66
   g. The Theatre Student: Acting, chap. 2
   h. Drama for Classroom and Stage, pp. 253-275
   i. The Actor at Work, pp. 8-14

C. Suggested Activities:

1. The students will perform the exercises shown on tape 1.

2. Students will portray puppets and/or robots in simple work routines, then will be hung up or will run down.

3. The student will develop, from the text and/or tapes, a daily routine of exercises, which will include the following:

   a. Relaxation
   b. Breath control
   c. Posture
   d. Balance and coordination

4. The student will begin work on The Twelve Days of Christmas to develop his breath control, resonance, and diction. (See The Theatre Student: Acting, p. 30)

5. The students will perform the mime play "The Machine" in order to demonstrate the principle of physical exercise. "The Machine" exercise is described on p. 14 of Fran Averett Tanner's book, Creative Communication.

6. Students may engage in personal exercise routines, based on exercises and techniques discussed in this unit.

II. Pantomime

A. Objectives:

1. To learn the established principles of pantomime
2. To learn to perform individual and group pantomimes
3. To develop strong visual patterns of movement for stage performance

B. Concepts on which the following activities are based:

1. Tapes: Tape #2: "Technique in Pantomime"

    a. Posture
    b. Positive and negative emotions expressed through pantomime
    c. Gesture in pantomime
    d. Head and face in pantomime
    e. Feet and legs in pantomime
    f. Developing the character in pantomime
    g. Imaginary objects in the pantomime
    h. Staging the pantomime performance

2. Books:

    a. The Dynamics of Acting, pp. 38-43
    b. Drama for Classroom and Stage, pp. 242-245, 301-306
    c. The Stage and the School, 3rd ed., pp. 175-189
    d. The Stage and the School, 4th ed., pp. 130-152
    e. Basic Drama Projects, chaps. 2, 3, 9, and 10
    f. On Stage, Everyone, pp. 77-80

C. Suggested activities:

1. The student will demonstrate positive and negative attitudes and emotions through pantomime.

2. The students will portray the actions of youth, middle age, and old age in similar situations.

3. Small groups will develop situations in which each portrays a character of a different social status.

4. The students will act out professions and work routines, using imaginary objects. The class will discuss the effectiveness of the presentations, in terms of size, weight, shape, and characterization.

5. Each student will begin planning a character portrayal in pantomime, to be presented to the class before the end of the semester, on a date set by the instructor.

6. Students will pantomime various classes of animals using aspects of pantomime as discussed in this unit.

7. Read and review Chapter 8, The Stage and the School. 3rd edition.

8. Students will do pantomime exercises in which the slow motion technique is involved.

III. Stage Geography - Individual Movement

A. Objectives:

1. To learn the ares of the stage

2. To learn to move with poise on the stage

B. Concepts on which the following activities are based:

1. Tapes: Tape #3: "Stage Geography - Individual Movement"

   a. The stage is divided into imaginary areas and planes
   b. The actor may take weak or strong positions on the stage
   c. Crosses and turns on stage are designed for poise and efficiency
   d. Geography related to properties on stage

2. Books:

   a. The Dynamics of Acting, pp. 20-25
   b. Drama for Classroom and Stage, pp. 224-230
   c. On Stage, Everyone, pp. 91-93
   d. The Stage and the School, 3rd ed., pp. 172-173
   e. The Stage and the School, 4th ed., pp. 138, 382
   f. The Craftsmen of Dionysus, pp. 21-25

C. Activities:

1. Students will practice the exercises demonstrated on tape 2.

2. The student, on stage, will follow stage directions called out to him by the instructor.

IV. Stage Geography - Relating to Other Actors

A. Objective:

To learn to move in relation to other actors on stage.

B. Concepts on which the following activities are based:

1. Tapes: Tape #4: "Relating to Other Actors"

   a. How to counter-cross
   b. How to "give," "take," and "share" a scene
   c. The technique of sitting on stage
   d. Entrances and exits

2. Books:

   a. Basic Drama Projects, pp. 43-56
   b. Drama for Classroom and Stage, pp. 230-239
   c. On Stage, Everyone, pp. 162-166
   d. The Stage and the School, 3rd ed., pp. 255-258
   e. The Theatre Student: Acting, chap. 4, p. 43
   f. Play Production in the High School, pp. 75-84
   g. The Craftsmen of Dionysus, pp. 21-25

C. Suggested activities:

The student, with other classmates, will demonstrate his knowledge of tape while avoiding the errors of playing in the same planes.

1. The instructor will call out directions for students to follow.
2. Students will develop short scenes to demonstrate the techniques learned in relating to other actors.
3. Students will direct and produce a stage "tableau" which utilizes the concepts of:
    - a. Stage area
    - b. Weak and strong position
    - c. Give, take, and share a scene
    - d. Individual stage position
4. Discuss chapter 8, Basic Drama Projects, "Stage Directions." Prepare handouts which define stage area and individual movement.

V. Special Situations

A. Objective:

To learn how to perform special techniques which are encountered on stage.

B. Concepts on which the following activities are based:

1. Tapes: Tape #5: "Special Stage Situations and Techniques"
    - a. How to kneel, bow, and curtsy according to situation and character
    - b. How to embrace and kiss on stage
    - c. The use of isometrics in stage action
    - d. Safe but convincing slaps and punches
    - e. Simple routines for stage fighting
    - f. Believable but safe shootings and stabbings
    - g. Secrets of stage falls
    - h. Believable wounds and deaths
    - i. What do you do with a body?
2. Books:
    - a. The Dynamics of Acting, pp. 13-15
    - b. Basic Drama Projects, pp. 65-68
    - c. On Stage, Everyone, pp. 167-169

   d. Drama for Classroom and Stage, pp. 246-253
   e. Stage Fight, pp. 73-76
   f. The Theatre Student: Acting, p. 47

Note: Miss Rawson, in The Theatre Student: Acting, describes the proper technique for falling; it is a safe method, and should be rehearsed with a mat until mastered.

C. Suggested activities:

1. Each student will learn to perform the techniques demonstrated on the tapes.

2. Using mats, teams of students may, in slow motion, develop simple but effective fight routines -- this is a good discipline and an enjoyable activity.

3. Students may select scenes of violence and death, and demonstrate proper reactions to different kinds of wounds, and enact death scenes.

Part II: Training the Voice

VI. Vocal Production and Projection

A. Objectives:

1. The student, through simple exercises, will gain a knowledge of how his voice may be produced most effectively.

2. The student will learn how to "place" his voice.

B. Concepts on which the following activities are based:

1. Tapes: Tape #6: "Vocal Production and Projection"

   a. The principles of breath control
   b. Exercises for breath control
   c. Open throat and resonance
   d. Voice placements

2. Books:

   a. The Dynamics of Acting, pp. 44-65
   b. Drama for Classroom and Stage, chap. 11, p. 254
   c. The Stage and the School, 3rd ed., chap. 9, p. 190
   d. The Stage and the School, 4th ed., chap. 7, p. 152
   e. On Stage, Everyone, chap. 7, p. 107
   f. Basic Drama Projects, chap. 12, p. 71
   g. Play Production in the High School, pp. 62-72

C. Suggested activities:

Students will perform the exercises shown on tape #6.

VII. Articulation and Pronunciation

A. Objectives:

1. To encourage the student to acquire precision and vigor in his articulatory mechanism through vocal activities.

2. To point out common mispronunciations and emphasize the proper pronunciations, encouraging students to master them.

B. Concepts on which the following activities are based:

1. Tapes: Tape #7: "Diction, Articulation, and Pronunciation"

   a. Sloppy diction
   b. Standard stage speech
   c. Common errors in pronunciation

2. Books:

   a. The Dynamics of Acting, pp. 60-61
   b. On Stage, Everyone, pp. 116-119
   c. The Stage and the School, 3rd ed., pp. 215-227
   d. The Stage and the School, 4th ed., pp. 178-192
   e. Voice and Articulation Drillbook
   f. Play Production in the High School, pp. 67-71
   g. Directing for the Theatre, pp. 189-190
   h. Basic Drama Projects, pp. 74-75
   i. The Actor at Work, pp. 78-89 (excellent exercises)

C. Suggested activities:

1. The student will take a diagnostic test on articulation and pronunciation. From this test, he will develop, with the help of his instructor, a program for self-improvement.

2. The class will be asked to master, as far as possible, specific dramatic passages, selected for their value in articulation and/or pronunciation.
   Examples: Passages from Pygmalian or My Fair Lady.
   Cleante's speeches to his brother from
   Tartuffe, Act I Scene 5

3. A tape recorder should be used, so the student may hear what he is doing, and work with the instructor on any problems.

VIII. Vocal Interpretation - Emphasis and Subordination

A. Objectives:

1. The student will learn how to determine key words, phrases, and sentences in a script.

2. The student will learn how to emphasize key words and to alter meanings within a sentence by a shift of emphasis.

B. Concepts on which the following activities are based:

1. Tapes: Tape #8: "Vocal Emphasis and Subordination"

   a. Shift of emphasis
   b. Techniques for "pointing" a word or phrase
   c. Means of "throwing away" a line (subordination)

2. Books:

   a. Directing for the Theatre, pp. 172-174
   b. On Stage, Everyone, pp. 125-126
   c. Basic Drama Projects, chap. 15
   d. The Theatre Student: Acting, chap. 3
   e. The Stage and the School, 3rd ed., pp. 211-212
   f. Drama for Classroom and Stage, pp. 271-273
   g. The Dynamics of Acting, pp. 53, 63-64

C. Suggested activities:

1. Students will select scenes in which they demonstrate how meanings can be altered by shift or emphasis.

2. Students will underline the emphatic words of a scene in a given script and will be prepared to read and defend their script, if called upon.

3. Students will demonstrate "pointing" and "throwing away" lines in a passage of their own choice.

IX. Inflection, Oral Punctuation, and Phrasing

A. Objectives:

1. The student will become aware that written punctuation marks do not always correspond to the phrasing of thought units in oral interpretation.

2. The student will learn to avoid "pitch patterns."

3. The student will learn to use inflection to his advantage.

B. Concepts on which the following activities are based:

1. Tapes: Tape #9: "Inflection, Oral Punctuation, and Phrasing"

   a. Examples of the rising inflection
   b. Examples of the falling inflection
   c. The use of the circumflex
   d. The use of the inverted circumflex
   e. How to determine phrasing

2. Books:

   a. The Dynamics of Acting, pp. 53, 55-59
   b. Directing for the Theatre, pp. 175, 176
   c. Basic Drama Projects, p. 73
   d. On Stage, Everyone, pp. 128, 137-139

C. Suggested activities:

1. Students will practice the inflections as demonstrated on tape 9.
2. Students will practice inflection by working in pairs with the passage from Othello, Act III, (in On Stage, Everyone, p. 138) or with passages from The Importance of Being Earnest.

X. The Use of the Pause

A. Objectives:

1. The student will learn to use the pause in effective ways.
2. The student will learn not to abuse the pause, by overuse or between speeches.

B. Concepts on which the following activities are based:

1. Tapes: Tape #10: "The Vocal Pause"
   - a. A pause will hold as long as the situation and the actor can justify it.
   - b. A pause points the line or movement which comes immediately after it.
   - c. A pause may imply suspense.
   - d. A pause is more effective, as a general rule, within an actor's speech than between two actors' speeches.
   - e. A pause may be enriched with little noises such as chuckles, grunts, hmmmms, sighs, etc.
   - f. An actor should pause at the end of a line in poetic dialogue only when the thought is complete or for the purpose of suspense.
2. Books:
   - a. Directing for the Theatre, pp. 176-177
   - b. Drama for Classroom and Stage, pp. 270-271
   - c. The Dynamics of Acting, pp. 63-64

C. Suggested activity:

The instructor will select scenes which give ample opportunity for proper use of pauses. Almost any modern play can be used, but poetic dialogue should also be included. Stress should be made upon the need for pausing within the lines, rather than between the actors' speeches, to avoid the suggestion that an actor is slow in picking up his cues.

XI. "Topping" and "Undercutting" in Building to a Climax - Dramatic Rhythm

A. Objectives:

1. The student should understand the dynamics of a scene; that a scene must build and avoid monotony.

2. The student should learn how to "give and take" in successful ensemble acting.

B. Concepts on which the following activities are based:

1. Tapes: Tape #11: "'Topping,' 'Undercutting' and Rhythm"

   a. Techniques for "topping"
   b. Techniques for "undercutting"
   c. A code for marking vocal interpretation
   d. Innner and outer rhythm
   e. Problems posed by meter

2. Books:

   a. Directing for the Theatre, pp. 177-179
   b. Basic Drama Projects, p. 95
   c. The Stage and the School, 4th ed., p. 239
   d. The Actor at Work, Lesson 9, pp. 110-122
   e. Directing for the Theatre, p. 182
   f. On Stage, Everyone, pp. 129-130
   g. Drama for Classroom and Stage, pp. 268-270

3. Records:

   a. The Ages of Man - Reading of "Ye Elves of Hills," John Gielgud
   b. Death of a Salesman - Side 2, one inch from the inside, near the end of Act I.

C. Suggested activities:

1. Students should practice the techniques shown on tape 11.

2. The student shall demonstrate his knowledge of "topping" and "undercutting" by performing a scene with another student.

3. Poetic scenes from plays, both modern and Shakespearean, should be analyzed and spoken, as evidence of an understanding of rhythm.

XII. Variety

A. Objectives:

1. To help the actor-student find new shades of meaning and vocal values in order to avoid monotony.

2. To achieve vocal variety through practice.

B. Concepts on which the following activities are based:

1. Tapes: Tape #12: "Vocal Variety"

    a. Pitch changes are the most significant means of increasing the actor's expressive range.
    b. Volume changes for dynamic performance.
    c. Dynamics of tempo
    d. Quality - a reflection of character and mirror of the emotional state.

2. Books:

    a. Directing for the Theatre, pp. 179-182
    b. On Stage, Everyone, pp. 122-131
    c. Basic Drama Projects, pp. 72-74
    d. Drama for Classroom and Stage, pp. 266-270
    e. The Stage and the School, 3rd ed., pp. 194-215
    f. The Stage and the School, 4th ed., pp. 160-178
    g. The Dynamics of Acting, pp. 61-63

3. Records:

    a. Medea - Judith Anderson, Decca DAU-12 or DL 9000
    b. Cyrano De Bergerac - Jose Ferrer and Case, Capitol 5283
    c. The Importance of Being Earnest, John Gielgud, Dame Edith Evans Angel 3504B

C. Suggested activities:

1. The student will demonstrate familiar vocal qualities as demonstrated on tape 12.

2. The student will practice the use of pitch, volume, and tempo in a selected reading.
    Suggestion: Importance of Being Earnest
    Cyrano De Bergerac

Fundamentals of Acting
Part 3: Training the Mind

XIII. Learning to Observe

A. Objective:

The student will learn the importance of vivid and accurate observation as a discipline to aid him in character study and concentration.

B. Concepts on which the following activities are based:

1. Tapes: Tape #13: "The Power of Observation"
    - a. Observing people will create new ideas
    - b. Adapting facts to the imaginary situation
    - c. Learning from nature to act human
2. Books:
    - a. Basic Drama Projects, chap. 3
    - b. Drama for Classroom and Stage, chap. 12
    - c. Improvisation, chaps. 5 and 6
    - d. On Stage, Everyone, chap. 5
    - e. Acting: The First Six Lessons, Lesson 5
    - f. Acting is Believing, chap. 6
    - g. The Craftsmen of Dionysus, chap. 3

C. Suggested activities:

1. Projects in Basic Drama Projects, p. 14

2. Exercises in On Stage, Everyone, pp. 67, 68, 71

3. Suggestions in Improvisation, pp. 51, 52, 59, 60

XIV. Developing Concentration

A. Objective:

Concentration is the key to the sustaining of any kind of characterization, situation, or mood, and the student must learn this discipline for success in creative acting.

B. Concepts on which the following activities are based:

1. Tapes: Tape #14: "Powers of Concentration"
    - a. The double role of the actor
    - b. The actor listens and reacts
2. Books:
    - a. Basic Drama Projects, chap. 4
    - b. Improvisation, chap. 5
    - c. Drama for Classroom and Stage, chap. 12
    - d. Acting: The First Six Lessons, Lesson 1
    - e. The Dynamics of Acting, pp. 26-42

C. Suggested activities:

1. Exercises in Drama for Classroom and Stage, pp. 282-283
2. Exercises in Improvisation, chap. 5
3. The exercise in Basic Drama Projects, pp. 18-19
4. Record pantomimes, if well selected and planned, are excellent for concentration and timing.

XV. Sensory Recall

A. Objective:

The actor must be able to imagine that stage props and make believe situations are real. The student will engage in activities designed to strengthen sensory recall.

B. Concepts on which the following activities are based:

1. Tapes: Tape #15: "Sensory Recall"
    - a. The need for sensory recall
    - b. The process of sensory recall; using all of the senses

2. Books:
    - a. The Dynamics of Acting, pp. 26-29
    - b. Basic Drama Projects, chap. 5
    - c. The Craftsmen of Dionysus, pp. 37-40
    - d. Improvisation, chaps. 5 and 6
    - e. On Stage, Everyone, pp. 68-70
    - f. Acting is Believing, pp. 28-29

C. Suggested activities:

1. Exercises in On Stage, Everyone, pp. 68-71

2. Exercises in Basic Drama Projects, pp. 24-26

XVI. The Controlled Imagination

A. Objective:

To stimulate the student-actor into acting, believing, and feeling imaginary characterizations and situations through the use of improvisations.

B. Concepts on which the following activities are based:

1. Tapes: Tape #16: "Controlled Imagination"
    - a. Familiarity breeds monotony
    - b. An improvisation creates a fresh approach

2. Books:

    a. The Dynamics of Acting, pp. 33-36
    b. Basic Drama Projects, chap. 6
    c. The Craftsmen of Dionysus, pp. 64-81
    d. Improvisation, chap. 6
    e. Acting is Believing, chap. 5
    f. The Dynamics of Acting, pp. 33-36

C. Suggested activities:

1. Exercises in Basic Drama Projects, pp. 30-32

2. Exercises in Craftsmen of Dionysus, pp. 67-68, 71-81

3. Exercises in Improvisation, chap. 6

XVII. Emotional Recall and Transfer

A. Objective:

To teach the student a method whereby he may utilize his own emotional responses and experiences as a key to portraying believable emotions on stage.

B. Concepts on which the following activities are based:

1. Tapes: Tape #17: "Transfer of Emotions"

    a. Internal and external methods of acting - and a compromise
    b. Step one: Recalling a past experience
    c. Step two: Transfer of the experience
    d. Step three: Expanding the response and action
    e. Emotional restraint and aesthetic distance

2. Books:

    a. The Dynamics of Acting, chaps. 4, 5
    b. Basic Drama Projects, chap. 7
    c. Acting is Believing, chap. 2
    d. On Stage, Everyone, pp. 71-75
    e. The Craftsmen of Dionysus, pp. 43-51

C. Suggested activities:

1. Exercises in Basic Drama Projects, pp. 37-39

2. Exercises in Acting is Believing, pp. 21-24

3. Exercises in On Stage, Everyone, p. 78

XVIII. Creating and Motivating Your Character

A. Objectives:

1. The student-actor will learn to justify the actions and desires of a character and communicate motivations in believable ways on stage.

2. The students will utilize the techniques learned in this course to create believable characters and present them to the class for evaluation.

B. Concepts on which the following activities are based:

1. Tapes: Tape #18: "Character and Motivation"

   a. Internal aspects of characterization
   b. External aspects of characterization
   c. Artistic selectivity in presentation
   d. Written or contrived circumstances
   e. Mind your business - and relax

2. Books:

   a. The Dynamics of Acting
   b. Basic Drama Projects, chap. 17
   c. Acting is Believing, chap. 8
   d. The Craftsmen of Dionysus, chap. 4

C. Suggested activities:

1. Exercises in Basic Drama Projects, pp. 60, 61

2. Exercise on p. 73 in Acting is Believing

   The presentation and evaluation of student performance on the basis of movement, voice, and characterizations.

FUNDAMENTALS OF SPEECH

COURSE DESCRIPTION: Most students discover that learning speaking techniques can be interesting, relaxing, and fun. Pantomimes, speeches to entertain, to inform or to persuade, plus role-playing and charades are the experiences used to help you gain self-confidence in your ability to communicate orally. You will acquire self-confidence as you learn and practice organization and presentation skills. Success, improvement, and effort are stressed in this course. This course counts as English credit.

OBJECTIVES:

1. The student will be able to organize materials as necessary to communicate a specific purpose for a specific occasion and audience.
2. The student will be able to speak distinctly so as to be understood by listeners.
3. The student will be able to use the techniques of vocal expression.
4. The student will be able to use the techniques of bodily expression.
5. The student will be able to function as a listener in an audience situation.

REQUIREMENTS:

1. The student must present a minimum of 14 planned performances which include formal speeches, pantomimes, and extemporaneous presentations. One half of the above requirements must be the formal, prepared type of speech.
2. The formal, prepared speeches must include at least one of each of the following:
   a. Speech to inform
   b. Speech to entertain
   c. Speech to convince
   d. Speech to demonstrate
   e. Speech to get action
3. The student must develop an outline for each of the formal, prepared speeches.
4. The student must show his understanding of vocal and physical expression by participating in related exercises.
5. The student must demonstrate effective listening skills through various listening exercises and constructive evaluation of themselves and others.

FUNDAMENTALS OF SPEECH

MATERIALS AND RESOURCES:

Printed Materials

1. Basic classroom textbook

   Hedde, Wilhelmina G. et.al. Patterns in Communication (A Guide to Speech and Critical Listening). Philadelphia: Lippincott Company. 1973.

2. Additional teacher's textbooks (One copy of each book should be available for each teacher.)

   Buys, William E. Speaking By Doing--A Speaking-Listening Worktext. Skokie, Illinois: National Textbook Company. 1967.

   Holliday, Albert E. Speak for Your Life and Leisure. Glassboro, New Jersey: Educational Impact, Inc. 1973.

   Lee, Charlotte. Speaking of Interpretation. Glenview, Illinois: Scott, Foresman and Company. 1975.

   Stein, Howard. A Time to Speak. New York: Harcourt Brace Jovanovich, Inc. 1974.

   Stine, Jane. Investigating: Gathering Information. Boston: Houghton Mifflin Company. 1975.

   Tanner, Fran A. Creative Communication. Caldwell, Idaho: Caxton Printers, Ltd. 1973.

   Wilkerson, Charles A. Speaking of Communication. Glenview, Illinois: Scott, Foresman and Company. 1975.

3. Supplemental textbooks (Source books available in the district)

   Beck, Roy A. Group Reading: Readers' Theatre. Skokie, Illinois: National Textbook Company. 1969.

   Elson, E. F., Alberta Reck. et.al. The Art of Speaking. Boston: Ginn and Company. 1966.

   Fairbanks, Grant. Voice and Articulation Drillbook. New York: Harper and Row. 1960.

Hibbs, Paul. et.al. Speech for Today. New York: McGraw-Hill Book Company. 1965.

Michigan Speech Association. Oral Interpretation in the Secondary School. Skokie, Illinois: National Textbook Company. 1972.

Michigan Speech Association. Speech Communication in the High School. Skokie, Illinois: National Textbook Company. 1972.

Michigan Speech Association. Speech and Drama in the Intermediate School. Skokie, Illinois: National Textbook Company. 1972.

Audio-Visual Materials

1. Records

2. Video tapes

Instructional video tapes are included in course outline.

3. Films

"Communication by Voice and Action" (13½ min.)
"Improving Your Pronunciation" (11 min.)
"The Interview" (8 min.)
"Listening Skills: An Introduction" (11 min.)

"Public Speaking: Fundamentals" (13½ min.)
"Reporting and Explaining" (13½ min.)
"Speech Skills: Using Your Voice Effectively" (13½ min.)
"Stagefright" (11 min.)

4. Filmstrips

"Personal Communication: Gesture, Expressions, and Body English"

5. Cassette tapes

6. Reel tapes

7. Transparencies

COURSE OUTLINE AND SUGGESTED ACTIVITIES:

I. Choosing and Limiting a Speech Topic

A. Objective: To understand how to choose and limit a speech topic as indicated by the following activity.

B. Concepts on which the following activities are based:

1. Tapes: Tape #1: "Choosing and Limiting a Topic"

2. Books:

a. Modern Speech, pp. 132-140
b. The Art of Speaking, pp. 237-238, 133
c. Speech for Today, pp. 115-117
d. Patterns in Communication, pp. 58-63
e. Speak for Your Life and Leisure, p. 9

C. Suggested activities:

1. As a class decide on a list of occasions where you might be asked to orally present your ideas. Then for each occasion discuss 1) age(s), 2) male or female, 3) main interests, 4) educational background, 5) religion, race, or economic barriers, 6) a topic that would be appropriate for each, and 7) several general purposes. Each student will then prepare and present one of these speeches.

EVALUATION: The teacher will be able to use this activity as a basis for the next unit on specific purposes.

2. Have each student begin a notebook for possible performances in this course. Suggested headings are:

Something I Have Done
Something I Want To Do
Something I Know About
Something I Want To Know About
Something I Feel

3. Present broad topics to the class such as "school" or "World War II." Then, in a short discussion period, begin narrowing this topic until a title is reached that can be handled in a reasonable time of three or four minutes (e.g., "school" to "my favorite class").

II. Speech Purposes

A. Objective: To understand the differences in speech purposes as indicated by the student's ability to perform the short activities that follow.

B. Concepts on which the following activities are based:

1. Tapes: Tape #2: "Speech Purposes"

2. Books:

   a. Modern Speech, pp. 111-130
   b. The Art of Speaking, pp. 135-137, 259
   c. Speech for Today, pp. 140-145
   d. Patterns in Communication, pp. 80-85
   e. Speaking By Doing, pp. 193-204

C. Suggested activities:

1. Select a game or contest. Tell the class how that contest is conducted. Class members may be used to illustrate how it is done. (Inform)

2. Tell the class a short story or joke that you especially like. The reaction of the class will give you some notion of how popular your sense of humor is and how well you have told the story. (To entertain)

3. Bring to class something you own but would like to "sell." Deliver a sales talk to the group.

III. Gathering Materials: What to Look For

A. Objective: To understand what types of materials may be used by presenting examples of them to the class.

B. Concepts on which the following activities are based:

1. Tapes: Tape #3: "Usable Materials in Oral Composition"
    - a. Facts
    - b. Illustrations
    - c. Quotations
    - d. Statistics
    - e. Visual Materials
    - f. Anecdotes
    - g. Incidents
    - h. Analogies
    - i. Epigrams

2. Books:

    - a. Modern Speech, pp. 193-198
    - b. The Art of Speaking, pp. 147-158
    - c. Speech for Today, pp. 122-127
    - d. Patterns in Communication, pp. 66-67
    - e. A Time to Speak, pp. 42-49
    - f. Speak for Your Life and Leisure, p. 10

C. Suggested activities:

1. Bring to class an example of what you think is an unusually striking bit of illustrative speech material. It may be any of the materials suggested in Tape 4. Read it to the class and explain how you think it could be used in a speech.

IV. Gathering Material: Non-Printed Material

A. Objective: To learn how to use non-printed material for a speech resource by preparing a speech based on non-print materials.

B. Concepts on which the following activities are based:

1. Tapes: Tape #4: "Non-print Resource Material"
    - a. Thinking and Observing
    - b. Conversation and Interviews
    - c. Experience and Tours
    - d. Radio, TV, and Films

2. Books:

   a. *Modern Speech*, pp. 135-139, 142
   b. *The Art of Speaking*, pp. 153-154
   c. *Speech for Today*, pp. 122-123
   d. *Patterns in Communication*, pp. 67, 71-75
   e. *Investigating: Gathering Materials*, pp. 1-11, 60-69

C. Suggested activities:

1. Each student will prepare a two-minute speech that is properly organized and outlined based on information gathered from non-print material as resources.

2. Interview an interviewer. Ask about the person's methods, problems, best interview (why), and worst interview (why).

V. Gathering Material: Printed Materials

A. Objective: To learn how to use printed material for a speech resource by preparing the following written activities.

B. Concepts on which the following activities are based:

1. Tapes: Tape #5: "Gathering Materials: Use of the Magazine"
   a. The Reader's Guide
   b. Pamphlets and Bulletins
   c. Books and the Card Catalog

2. Books:

   a. *Modern Speech*, pp. 145-160
   b. *Speech for Today*, pp. 123-127
   c. *The Art of Speaking*, pp. 154-158
   d. *Patterns in Communication*, pp. 67-70
   e. *Investigating: Gathering Information*, pp. 12-36

C. Suggested activities:

1. Find an item in your newspaper which you consider especially interesting. Read it in class. In what ways could it be used in a speech or as an idea for a speech?

2. Select a general topic and find five listings or articles on your topics. Copy all the information decoded from the Reader's Guide to Periodical Literature.

VI. Gathering Materials: Notetaking

A. Objective: To understand and be able to take notes suitable for speaking.

B. Basic concepts on which the following activities are based:

1. Tapes: Tape #6: "Taking Notes for Speaking"

2. Books:

a. Modern Speech, pp. 160-164
b. The Art of Speaking, pp. 159-161
c. Speech for Today, pp. 128-131
d. Patterns in Communication, pp. 70-71
e. Intestigating: Gathering Information, pp. 88-97

C. Suggested activities:

1. Using any book, magazine, or pamphlet for your source, find one piece of material to put on two note cards: 1) a direct quotation; 2) a brief summary, in your own words, of an interesting topic or item.

2. Take notes from a newspaper article, magazine article, and a TV program. Discuss the change of techniques as the sources changed.

VII. Outlining

A. Objective: To demonstrate understanding of the divisions and forms of outlining as indicated by the ability to perform the following activity.

B. Concepts on which the following activities are based:

1. Tapes: Tape #7: "Outline Divisions, Forms, and Punctuation"

2. Books:

   a. Modern Speech, pp. 172-177
   b. The Art of Speaking, pp. 139-145
   c. Patterns in Communication, pp. 89-91
   d. A Time to Speak, pp. 50-60
   e. Speak for Your Life and Leisure, p. 11

C. Suggested activities:

1. Organize the following scattered points into the outline form; then correct them as a class.

NUCLEAR BOMBS

(1) How they explode, (2) The need to understand nuclear bombs, (3) How they are made, (4) Their power of destruction, (5) Present types, (6) A look into the future.

ROCKETRY

(1) The importance of discussing rockets, (2) Summary of important parts, (3) The latest experiments, (4) Notable types in our present arsenal, (5) The origin.

2. Have each student select a topic for a speech. Outline the six or seven points which would be the body of the speech. Exchange papers and have each student correct the outline. Check not only for correct order of points, but also for correctness of form.

VIII. Development of Main Points: Sequential

A. Objective: To understand how to use various sequential arrangements in preparing a speech.

B. Concepts on which the following activities are based:

1. Tapes: Tape #8: "Developing Main Points"
   a. Time Order (chronological)
   b. Space Order
   c. Order of Importance
   d. Classification Order

2. Books:

   a. Modern Speech, pp. 171-175
   b. The Art of Speaking, pp. 167-170
   c. Speech for Today, pp. 149-161
   d. Patterns in Communication, pp. 89-90

C. Suggested activities:

1. On a sheet of paper make a brief outline of each type described in Tape 8. Each student will then draw a slip of paper from the teacher on which will be written one of the four arrangements above. The students will have 15 minutes to prepare a 1½ minute speech around the outline type that they drew and will present it to the class. The class will then determine whether or not they followed the directions. (The class may guess if the teacher wishes.)

IX. Development of Main Points: Logical

A. Objective: To understand how to arrange main points logically in a written outline.

B. Concepts on which the following activities are based:

1. Tapes: Tape #9: "General and Deductive Arrangements of Main Points in the Speech Outline"

2. Books:

    a. Modern Speech, pp. 172, 176-177
    b. The Art of Speaking, pp. 176-178
    c. Patterns in Communication, p. 90

C. Suggested activities:

1. Select one topic of a controversial nature. Prepare a logical order type of outline using any of the patterns described in Tape 9.

X. Introducing the Speech

A. Objective: To understand how to introduce a speech by gaining favorable attention, by arousing interest in the subject to be discussed, or by preparing the audience to understand your speech purpose as indicated in the following activity.

B. Concepts on which the following activities are based:

1. Tapes: Tape #10: "Introducing the Speech"

2. Books:

    a. Modern Speech, pp. 190-199
    b. The Art of Speaking, pp. 180-189, 198-199, 203
    c. Patterns in Communication, pp. 91-93
    d. A Time to Speak, pp. 50-60

C. Suggested activities:

1. Each student will prepare and deliver a sample introduction that meets two of these three criterion: 1) gains favorable attention, 2) arouses interest in the subject to be discussed, or 3) prepares the audience to understand the speech purpose.

XI. Concluding the Speech

A. Objective: To learn how to conclude a speech as indicated by preparing and presenting a sample conclusion.

B. Concepts on which the following activities are based:

1. Tapes: Tape #11: "Concluding the Speech"

2. Books:

   a. Modern Speech, pp. 201-205
   b. The Art of Speaking, pp. 205-210
   c. Speech for Today, pp. 164-168
   d. Patterns in Communication, p. 93
   e. A Time to Speak, pp. 50-60

C. Suggested activities:

1. Each student will prepare and deliver a sample conclusion using any of the methods described in Tape 11. Suggestion: How might a speech conclusion be given by a political candidate a month before an election?

XII. Intelligibility: Choice of Words and Pronunciation

A. Objective: To understand how to increase intelligibility of the voice through word choice and pronunciation by the use of drills.

B. Concepts on which the following activities are based:

1. Tapes: Tape #12: "Intelligibility: Choice of Words and Pronunciation"

2. Books:

   a. Modern Speech, pp. 76-91
   b. The Art of Speaking, pp. 79-85
   c. Speech for Today, pp. 172-199

d. Voice and Articulation
e. Patterns in Communication, pp. 30-36

C. Suggested activities: The following is a list of problems to cover with exercises. Word lists may be found at the end of every chapter in Modern Speech.

1. Wrong basic sound

Word	Right Rhyme Word	Wrong Rhyme Word
again	men	tin
any	penny	tinny

2. Adding syllables: Draw their attention to this problem and add to this list.

athaletics for athletics
filum for film
pruin for prune

3. Omitting syllables: Add to the list.

histry for history
famly for family
reglar for regular

4. Accenting the wrong syllables: Add to this list.

CIG-ar-ette for cig-ar-ETTE
HO-tel for ho-TEL
DEE-troit for De-TROIT
CEE-ment for ce-MENT

5. Confusing spelling for pronunciation:

thime for time in thyme
corpse for core in corps

6. Additional sources in Modern Speech pages: 93, 107, 129, 130, 141, 164, 187, 207, 231, 258, 308, 317, 337, 425, 449, 507, 551

7. Word lists can be prepared and passed out to the students. After a reasonable time period for study, the students will pronounce a limited number of the words in front of the class. This can be an excellent exercise when 5-10 minutes of class time is available.

XIII. Intelligibility: Articulation

A. Objective: To learn how to increase intelligibility through careful articulation by diagnosing the problems and having students do particular drills.

B. Concepts on which the activities are based:

1. Tapes: Tape #13: "Articulation: The Articulators"
    - a. Vowels
    - b. Fricative Consonants
    - c. Plosive Consonants
    - d. Affricative Consonants
    - e. Nasals
    - f. Glides
    - g. Syllabic
    - h. Aspirate
    - i. Slurring
    - j. Mumbling
    - k. Dropping Letters

2. Books:
    - a. Modern Speech, pp. 73-75, 186, 164, 230, 140, 258, 207, 317, 337, 376, 425, 448, 507
    - b. The Art of Speaking, pp. 75-79
    - c. Speech for Today, pp. 206-209
    - d. Patterns in Communication, pp. 36-38
    - e. Speak for Your Life and Leisure, pp. 21-23

C. Suggested activities:

1. Diagnostic test (see insert): the students will read the forty-two sentences while the instructor records the type of error on the test sheet according to the following problems:

   Sub = Substitution
   Om = Omission
   Dis = Distortion
   Sl = Sliding

   By recording problems, the student can be directed to correct his particular weaknesses through use of the following activities:

   a. Exercises: see pages listed or consult Voice and Articulation

   b. Using a microphone (in a radio or TV situation) prepare an interview using proper articulation. The microphone should accent strengths and weaknesses.

SENTENCES FOR ARTICULATION DIAGNOSTIC TEST

---

1. Some people reason that seeing is believing. They feel they are frequently deceived.
2. Bill saw a big pickerel swimming in the ripples. He licked his lips in anticipation of a delicious fish dinner.
3. The agent remained away all day. Late at night he made his way to the place where the sailors stayed.
4. Special regulations were necessary to help the selling of eggs. Several senators expressed pleasure.
5. Sally banged the black sedan into a taxicab. It was badly damaged by the crash.
6. I am unable to understand my Uncle Gus. He mutters and mumbles about nothing.
7. John started across the yard toward the barn. His father remarked calmly that he'd better not wander too far.
8. Is Shaw the author of "Walking on the Lawn"? I thought it was Walter Hall.
9. Don't go home alone in the snow. You'll be cold and soaked and half frozen.
10. Captain Hook pushed through the bushes to the brook. From where he stood it looked like an ambush.
11. As a rule we go canoeing in the forenoon. The pool is too cool in June.
12. Hugh refused to join the musician's union. His excuse was viewed with amusement.
13. Fowler wants to plow all the ground around his house. Somehow I doubt if the council will allow it.
14. The tile workers were fighting for higher prices and more time off. They tried to drive back the strike-breakers.
15. The boys toiled noisily in the boiling sun. They enjoyed the work that Roy avoided.
16. First the girls turned on the furnace. Then they worked on burning the dirty curtains.
17. I'll undertake it sooner or later. Perhaps after another summer is over, in September or October.

18. Our barn is covered with brilliant red roses. The broad crimson roof draws admiring crowds from far and near.

19. Lawyer Clark held his little felt hat and his black gloves in his lap. He silently placed the will on the table.

20. Mr. Miller had climbed many mountains. But the chasm before him was the mightiest in his memory.

21. Laden down by their burdens, Dan and Ned ran from the barn into the open. The tornado was not far distant.

22. The monks had no inkling that anything was wrong. Suddenly the strong tones of the gong rang out.

23. Did you ever speculate on the uses of the familiar onion? On the value of a yellow yam?

24. Wait until the weather is warm. Then everyone will want to walk in the woods.

25. "What is that?" he whispered. Somewhere from the left came the whistle of a bobwhite.

26. Hurry back anyhow, Harry. It will help if you only hear half the rehearsal.

27. Part way up the slope above the pool was a popular camping spot. Many people stopped there for picnic suppers.

28. The British were not bothered about the robbery. They believed they could bribe the Arab to betray his tribe.

29. After waiting for twenty minutes the train left the station. The excited recruits sat and talked all night.

30. The doll's red dress was soiled and muddy. But the ragged child hugged it adoringly.

31. Old Katy had a particular dislike for hawks and crows. She called them "wicked creatures."

32. The big dog began to dig under the log. Gary forgot his hunger and grabbed his gun.

33. "For breakfast," said father, "I find that coffee is the staff of life. Grapefruit is food for infants."

34. I believe I'll save this heavy veil. The vogue might be revived eventually.

35. We though that the theory was pathetic. But we had faith that something would lead to the truth.

36. My father finds it hard to breathe in this weather. Even the heather withers.

37. The successful student does not assume that class exercise is sufficient. He also practices by himself outside of class.

38. My cousin's play "The Zero Zone" is amusing. But it won't be chosen for a prize because it doesn't deserve it.

39. The fishing ship was in shallows near the shore. In one motion the wave crushed it on the shoal.

40. I make no allusion to sabotage. But an explosion near that garage is unusual.

41. Mitchell was a righteous old bachelor. He watched for a chance to chase the children out of his orchard.

42. All but Judge Johnson pledged allegiance to the legislation. He objected that it was unjust to the soldiers.

ARTICULATION DIAGNOSTIC TEST

NAME ____________________________

		Type of Error						Type of Error			
		Sub.	Om.	Dis.	Sl.			Sub.	Om.	Dis.	Sl.
1.	(i)					22.	(ŋ)				
2.	(ɪ)					23.	(j)				
3.	(eɪ)					24.	(w)				
4.	(ɛ)					25.	(HW)				
5.	(æ)					26.	(H)				
6.	(ʌ)					27.	(P)				
7.	(ɑ)					28.	(b)				
8.	(ɔ)					29.	(t)				
9.	(oʊ)					30.	(d)				
10.	(ʊ)					31.	(k)				
11.	(u)					32.	(g)				
12.	(ju)					33.	(f)				
13.	(aʊ)					34.	(v)				
14.	(aɪ)					35.	(θ)				
15.	(ɔɪ)					36.	(ð)				
16.	(ɜR)					37.	(s)				
17.	(əR)					38.	(z)				
18.	(r)					39.	(ʃ)				
19.	(l)					40.	(ʒ)				
20.	(m)					41.	(tʃ)				
21.	(n)					42.	(dʒ)				

XIV. Intelligibility: Breath Control and Projection

A. Objective: To understand the techniques of breath control and projection, and demonstrate the ability to project to the back of an auditorium.

B. Concepts on which the following activities are based:

1. Tapes: Tape #14: "Breath Control and Projection"

2. Books:

   a. Modern Speech, pp. 60-64
   b. The Art of Speaking, pp. 48-52
   c. Speech for Today, p. 202
   d. Voice and Articulation, p. 139
   e. Patterns in Communication, pp. 17-18

C. Suggested activities:

1. Seat half of the class at the front of the auditorium and half at the back. Have one student from a section carry on a conversation with a person from the other section. As a check for volume, the other members could be responsible for repeating the main ideas (orally or written).

2. Read a poem or short prose selection in an auditorium situation, projecting to the back. Any form of oral interpretation can be used.

XV. Intelligibility: Vocal Variety

A. Objective: To understand how to use vocal variety to improve communication skills.

B. Concepts on which the following activities are based:

1. Tapes: Tape #15: "Vocal Variation and Flexibility"
    - a. Tone
    - b. Pitch, Range, Inflection
    - c. Pause
    - d. Volume, Force, and Intensity
    - e. Rate
    - f. Emphasis
    - g. Resonance

2. Books:
    - a. Modern Speech, pp. 65-69, 236-238
    - b. The Art of Speaking, pp. 52-68
    - c. Speech for Today, pp. 209-215
    - d. Voice and Articulation, p. 214
    - e. Patterns in Communication, pp. 16-25

C. Suggested activities:

1. Tell a brief story to the class, either serious, funny, or mysterious, using no words, just letters of the alphabet or numbers. See if the mood comes across as illustrated in Tape 15.

XVI. Physical Aspects of Communication

A. Objective: To learn how to use physical movement to emphasize the communication process by performing a pantomime.

B. Concepts on which the following activities are based:

1. Tapes: Tape #16: "Physical Aspects of Communication"
    - a. Posture and Poise
    - b. Movement and Gesture
    - c. Eye Contact
    - d. Facial Expression
    - e. Pantomime

2. Books:

   a. Modern Speech, pp. 238-246
   b. The Art of Speaking, pp. 69-74
   c. Speech for Today, pp. 224-244
   d. Patterns in Communication, pp. 3-13
   e. Speaking By Doing, pp. 95-107
   f. Speak for Your Life and Leisure, pp. 39-45

C. Suggested activities:

1. Assign each student an object (pencil, etc.). Through pantomime, the class will try to guess what the student is portraying. This exercise can be an excellent filler for 5 or 10 minutes at the end of a class period.

2. The students shall plan, rehearse, and present a group pantomime. Example: Three students share a bag of popcorn during an exciting movie sequence.

XVII. Psychological Aspects of Communication

A. Objective: To learn how to use the psychological aspects of communication by convincing the class to accept an idea.

B. Concepts on which the following activities are based:

1. Tapes: Tape #17: "Psychological Aspects--The Positive Approach"

2. Books:

   a. Modern Speech, pp. 246-249

C. Suggested activities:

1. "Sell" the class on an idea that you have using good organization and delivery techniques plus the psychological aspects. Example: The class should take a collection and buy me a horse.

XVIII. Effective Listening

A. Objective: To understand and utilize the listening process.

B. Concepts on which the following activities are based:

1. Tapes: Tape #18: "Listening"
   a. Problems
   b. Speaker's Responsibilities
   c. Listener's Responsibilities
   d. Recognition
   e. Interpretation
   f. Evaluation

2. Books:

   a. Modern Speech, pp. 40-51
   b. The Art of Speaking, pp. 87-105
   c. Speech for Today, pp. 40-56
   d. Patterns in Communication, pp. 42-51
   e. A Time to Speak, pp. 18-28
   f. Speak for Your Life and Leisure, pp. 28-31
   g. Speaking of Communication, pp. 45-50

C. Suggested activities:

1. Have students give any type of speech and experiment with various failures of the environment or different speeches. (Example: heckling speech)

2. Have students take notes on a speech out of class and then try to reconstruct it for the class.

3. Play the game of "gossip." This can be done with four or five teams to limit the time used. Allow the first persons to read a message. They then whisper the message to the next person, and so on. The last person writes down the message he hears. This is then compared to the original message. A winner can be judged if teams are used.

4. Read a prepared statement of about two minutes to the class. It should contain controversial ideas (e.g., 1) School should be in session all year. 2) We only attend one hour a day.). After the speech, discuss reaction to what was said. Pay particular attention to those who heard half of a point or missed a point altogether.

XIX. Oral Interpretation

A. Objective: To learn to interpret an author's meaning and characters by reading to an audience.

B. Concepts on which the following activities are based:

1. Tapes: Tape #19: "Oral Interpretation of Poetry and Prose"

2. Books:

   a. Modern Speech, pp. 380-425
   b. The Art of Speaking, pp. 439-494
   c. Patterns in Communication, pp. 182-205
   d. Speaking By Doing, pp. 157-180
   e. A Time to Speak, pp. 97-119
   f. Speaking of Interpretation, pp. 7-127

C. Suggested activities:

1. As a class, discuss a series of poems to establish the following: 1) author's meaning, 2) character interpretation, 3) figures of speech, 4) mood, 5) rhythm.

2. Recite elementary orders such as the alphabet or numbers to practice aspects of voice quality. Attention should be directed to: 1) voice quality, 2) pitch, 3) force, 4) rate.

3. Select at least one poem and prepare it for reading to the class.

4. Select at least one prose selection and prepare it for reading to the class.

5. Invite forensic students to perform for the class.

XX. Group Discussion

A. Objective: To learn to exchange and evaluate information and ideas to find the best solution to a problem.

B. Concepts on which the following activities are based:

1. Tapes: Tape #20: "Group Discussion"

2. Books:

   a. Modern Speech, pp. 319-338
   b. The Art of Speaking, pp. 331-350
   c. Patterns in Communication, pp. 131-141
   d. Speaking By Doing, pp. 253-266
   e. A Time to Speak, pp. 83-95
   f. Speak for Your Life and Leisure, pp. 54-57
   g. Speaking of Communication, pp. 70-91

C. Suggested activities:

1. Explain the different types of discussion groups: 1) informal group, 2) panel, 3) cooperative investigation, 4) forum, 5) Phillips 66 buzz session. The Phillips 66 buzz session could, as an example, be used to decide how to continue this unit in speech class.

2. Students should be divided into groups to present information to the class through a group discussion. Groups could draw the type of discussion group to be used if desired. Topics could be submitted by class members.

Additional Suggested Activities:

Each instructor will have ideas for speeches which cover the five purposes. The following ideas, then, are not necessary to fulfill the course requirements but will be of benefit to the speech student. Feel free to use any of the following ideas as well as to suggest others to add to the list.

I. Speech Ideas

   A. All students need aid in the proper use of visual aids in speeches. Reports, sales pitches, and other oral work can become more alive and better understood through the use of visual aids. Charts, graphs, slides, and pictures are some of the items which can be utilized.

      Books:

      1. Patterns in Communication, pp. 76-77
      2. Speak for Your Life and Leisure, pp. 47-52
      3. Speaking By Doing, pp. 109-119

   B. Students should become familiar with the kinds of information which can be included in speeches. Therefore, specific assignments which require sources such as books, magazines, encyclopedias, and pamphlets contrasted with assignments requiring sources such as interviews, TV programs, and opinion polls can be invaluable lessons.

   C. A variety of extemporaneous presentations should be planned. All students need the practice of thinking on their feet and speaking intelligently with little preparation. Besides regularly scheduled dates, short speeches such as impromptus can be used on any day when there is some extra time. One possible exercise is to give several speakers the same list of ten words which must be used at least once in a two minute speech. The purpose is to see how different speakers use the same words.

II. Other Activities

A. Library

The key to any successful speech is thorough research. Time should be devoted to helping the students become more familiar with the different kinds of material available in the library. Too often, a magazine(s) is the major source for a speech and too seldom are pamphlets and specialized books utilized. A series of visits under teacher direction will be beneficial.

B. Audio and Video Taping

Students should be encouraged to listen to and watch themselves as often as time permits. Being able to see and hear good and bad points furthers the understanding of evaluations the student has received. Arrangements may be made whereby a student could do this during free time rather than as a class activity.

C. Articulation Drills

Class time should be devoted to corrective type drills which will improve the student's speech. While serious problems cannot be corrected, certain problems such as lazy speech and syllable omission can. Tapes can be used as a tool for picking out articulation problems.

D. Charades and Pantomimes

While little class time will be available for games, attempts should be made to include such time in planning. Both of these activities enable a student to feel more comfortable in front of an audience as well as to move more freely. Other activities such as these which achieve this end are usable also.

E. One series of short presentations such as a round of impromptus may take place in the auditorium using the microphone. This will give each student one experience with a sound system.

CONTENT OF COURSE

COMPOSITION

I. Organization

   A. Choosing and limiting a speech topic

      1. Consider the occasion
      2. Consider your audience
      3. Consider yourself
      4. Consider your time
      5. Consider your purpose

   B. Purpose

      1. To inform
      2. To entertain
      3. To stimulate
      4. To convince
      5. To persuade

   C. Planning

   D. Outlining

      1. Divisions

         a. Introduction
         b. Body
         c. Conclusion

      2. Outline forms

         a. Sentence
         b. Phrase or word
         c. Numbering system

   E. Gathering materials and research

      1. Definitions of what you are looking for

         a. Facts
         b. Illustrations or examples
         c. Quotations
         d. Statistics
         e. Anecdotes
         f. Incidents
         g. Analogies
         h. Epigrams
         i. Visual materials

2. Resources and references
    a. Yourself
        (1) Think
        (2) Observe
        (3) Conversations, interviews, talk
        (4) Experience, tours
        (5) Radio, television, films
        (6) Readings
    b. Printed materials
        (1) Newspapers
        (2) Magazines
            (a) Reader's Guide to Periodical Literature
        (3) Pamphlets and bulletins
        (4) Books
            (a) Facts and statistics
            (b) Biographical sketches
            (c) Social, economic, or political topics
            (d) Quotations or anecdotes

F. Recording information
    1. Taking notes
    2. Note cards

G. Selecting and developing main points to support the central idea
    1. Arrangements of main points
        a. Sequential order
            (1) Chronological or time order
            (2) Space order
            (3) Order of importance
            (4) Climactic order
        b. Logical order
            (1) General logical or topical order (deductive)
            (2) Problem-solving order (inductive)
            (3) Monroe motivated sequence

2. Developing main points
    a. Reference material
    b. Selection of main points
    c. Development of main points
    d. Development supporting details
        (1) Personal reference
        (2) Quotes (see gathering materials)

H. The introduction

1. How to gain favorable attention
    a. Refer to physical surroundings
    b. Refer to other speakers
    c. Refer to your audience or personal approach
    d. Refer to significance of the occasion

2. Arouse interest in the subject to be discussed
    a. Use illustrations
        (1) Quotation
        (2) Familiar saying
        (3) Anecdote
    b. Use startling statement or question
    c. Use a series of questions
        (1) Questions of fact
        (2) Questions of opinion
        (3) Rhetorical questions
        (4) Individualized questions
    d. Use suspense
    e. Use the vital
    f. Use the direct approach
    g. Use humor
    h. Use the challenge

3. Prepare audience to understand your speech purpose
    a. Make your use of words and terms clear
    b. Include the essential background of your subject
    c. Identify your speech purpose

I. The conclusion

1. Return to method used in introduction
2. Summarize your main ideas

a. Single-sentence summary
b. Central-point summary
c. Point-by-point summary

3. Reinforce your specific purpose

a. The quotation
b. An incident or example
c. A story or anecdote
d. The humorous
e. Repeat the introduction

4. Stimulate acceptance of purpose

a. Appeal to the emotions
b. Visualize the future
c. Suggest a definite action

PRESENTATION SKILLS

II. Use and Control of the Voice

A. Intelligibility

1. Diction

a. Choice of words
b. Pronunciation

(1) Variation by regions in America
(2) Formal and informal
(3) Representation - dictionary
(4) Errors commonly made

(a) Wrong basic sound (get-hit)
(b) Adding syllables (athaletics)
(c) Omitting syllables (famly)
(d) Accenting wrong syllables (cee-ment)
(e) Confusing spelling for pronunciation (corpse, often)

c. Articulation

(1) Articulators - anatomy

(a) Bony (upper and lower teeth, upper and lower jaw)
(b) Fleshy (lips, tongue, soft palate)
(c) Functions of each of the above

(2) Articulating - performance

(a) Vowels
(b) Consonants

1) Fricatives - f, v, th, s, z, sh
2) Plosives - p, b, t, d, c(k), g
3) Affricatives - ch, j
4) Nasals - m, n, ing
5) Glides - r, l, y, w
6) Syllabic - m, n, le
7) Aspirate - h, hw

(3) Problem areas

(a) Slurring
(b) Mumbling
(c) Dropping letters

2. Projection

a. Breath control - pressure

(1) Lungs and breathing aparatus
(2) Voice box

b. Muscle relaxation
c. Resonance

B. Vocal quality

1. Resonance
2. Tone or timbre

C. Vocal variety

1. Pitch
2. Range
3. Inflection
4. Pause
5. Volume and force
6. Intensity
7. Rate
8. Emphasis
9. Flexibility

FUNDAMENTALS OF SPEECH

III. Physical Aspects

A. Poise
B. Posture
C. Movement and gestures
D. Audience contact (eye)
E. Facial expression
F. Pantomime (combination of A-E above)

IV. Psychological Aspects

A. Sincerity
B. Poise
C. Friendliness
D. Positive approach
E. Forcefulness

V. Listening

A. The listening process

1. Recognition

a. Hearing
b. Paying attention
c. Recognizing speech sounds

2. Interpretation

a. Translating sounds into ideas
b. Checking on that translation

3. Evaluation

a. Recalling ideas
b. Weighing ideas for their worth
c. Testing oneself as an evaluation

B. Problems involved in listening process

1. Environment fails

a. Physical conditions of the room
b. Audience reactions
c. Outside noises
d. Others

2. Passer fails
3. Receiver fails
4. Combination fails

C. Speaker's responsibilities

1. Define terms
2. Eliminate unnecessary words
3. Make your main point clear
4. Avoid pretentious terms
5. Treat feelings with care
6. Welcome questions
7. Observe general principles of good speaking

D. Listener's responsibilities

1. Give speaker attention
2. Gain word power - increase vocabulary
3. Ask the right questions
4. Be courteous
5. Be open-minded
6. Evaluate what is received

TIME ALLOTMENT:

A series of speech projects or readings may follow, emphasizing various concepts for review or a combination of concepts for a specific purpose. It should be remembered that it is the combination of all these concepts that constitute the total communication process.

Emphasis: Organization = 4 weeks
Presentation = 14 weeks

EVALUATION:

For each objective and suggested activity there is an evaluation which culminates in the student's activity. In the various materials listed as references there are skill "tests" for such areas as articulation and puncutation which may be used although the application of these skills through performance of the suggested activity (or one of the teacher's substitutions) is recommended. Prepared evaluation forms for various performances may also be used from the texts employed. When evaluating a performance, particular attention should, of course, be paid to the skill being learned or emphasized, while using the exercise as a pre-test for the next skill to be taught. This pattern will allow the concepts and necessary skills to grow naturally from one concpet to the next.

A balance should be determined among the areas of 1) achievement, 2) effort, and 3) improvement, when grading. This will allow all students to experience success and gain confidence.

PERSUASION AND DEBATE

COURSE DESCRIPTION: Debate is a traditional and formal system of persuasively arguing an issue --- before an audience. This course examines general persuasion methods, logical thought patterns, and the use of evidence. Students will apply these skills in persuasive speeches and contest debate. Each year there is a national debate topic, which will be the main issue to be studied and debated. This course demands extensive reading and research which will be used in a minimum of two formal debates. Because of the emphasis placed on speaking in debate, students will find it helpful to have had Fundamentals of Speech. This course counts for English credit.

OBJECTIVES:

1. To be able to use vocal and physical expression in a persuasive manner.
2. To be able to gather information through research on the debate topic for the year.
3. To be able to use the mechanics and organizational patterns of debate.
4. To be able to use reasoning, proof and evidence.
5. To be able to construct either a negative or an affirmative case.
6. To be able to use logic in a debate.
7. To understand the acceptable rules, behavior, and ethics used in debate.
8. To be able to flowsheet and evaluate a debate.
9. To be able to participate in a formal debate of the traditional or cross-examination type.

REQUIREMENTS:

1. The student must show his understanding of vocal and physical expression by performing various exercises and by applying these skills to debate speeches.
2. The student must demonstrate effective listening skills through constructive evaluations of himself and of others, plus their participation in direct clash during a debate.
3. The student must be able to gather material and take extensive notes for use in the debate topic chosen for that year.

4. The student must demonstrate knowledge of the basic mechanics and organizational patterns of debate by being able to participate in a complete formal debate of the traditional or cross-examination type, including both construction and rebuttal speeches.

5. The student must demonstrate his knowledge of the principles of proof, the reasoning process and the use of evidence by his participation in various exercises and his ability to use these in a debate.

6. The student will be able to construct either a negative or an affirmative case for the debate question.

7. The student will be able to use several different types of logic as his debate demands them.

8. The student must understand the acceptable rules, behavior, and ethics that are necessary to a good debate. He must follow these during all debates.

9. The student will be able to flowsheet and evaluate a debate.

MATERIALS AND RESOURCES

Printed Materials

1. Basic Textbook

Buys, Murphy, Kendall. Discussion and Debate. Lincolnwood, Illinois: National Textbook Corporation. 1964.

2. Additional Teacher's Textbooks (One copy of each book should be available for each teacher.)

Each year (spring) Discussion and Debate publishes a handbook for the national debate topic for the coming year. Every debate teacher should have an up-to-date copy of this handbook.

Ewing, Ray G. Participating: Public Speaking, Debate, and Discussion. Boston: Houghton Mifflin Company. 1975.

Summers, Harrison Beeyd, et. al. How to Debate. New York: The H. W. Wilson Company. 1950.

3. Supplemental Textbooks (source books available in the district)

Heintz, Ann Christine. Persuasion. Chicago: Loyola University Press. 1970

Shepard, David, Paul Cashman. A Handbook for Beginning Debaters 3rd ed., Minneapolis: Burgess Publishing Company. 1966.

Walch, J. Weston. Strategy in Debate. (a set of posters) Portland, Maine: J. Weston Walch, Publishers. 1973.

Audio Visual Materials

1. Records

The Jury System. Scott Publishing Company

2. Video Tapes

Instructional video tapes are included in course outline

3. Films (minutes)

   Teacher may find that films assigned to the Fundamentals of Speech class may be helpful.

4. Filmstrips

   Teacher may find slide carousel set from Fundamentals of Speech helpful for review.

5. Cassette Tapes

6. Reel Tapes

7. Transparencies

COURSE OUTLINE AND SUGGESTED ACTIVITIES:

I. What is Debate?

A. Objective:

To become familiar with the purpose and basic mechanics of debate through reading, discussion, and examples.

B. Concepts on which the activity should be based:

1. Tapes: Tape #1: "Debate: A Background"

    a. The six principles of debating
    b. The Customs and formalities of contest debating
    c. Seven requirements of good debating
    d. Debate terminology

2. Books:

    a. How to Debate, pp. 14-25
    b. Discussion and Debate, pp. 5-9, 41-49

C. Suggested activities:

1. Any possible reproduction of a debate would be helpful at this point. A record or video tape, or a live visit from a debate team would be excellent. Because this course is offered first semester, live examples may not be ready yet to perform.

2. Run through a sample debate using members of the class to simply stand and run through a debate so that students know what the format is.

II. What is Proof?

A. Objective:

To understand the reliability of proof and to relate proof to the establishment of a position through a study of television commercials.

B. Concepts on which the study of commercials will be based:

    1. Tapes: Tape #2: "Principles of Proof"

        a. The essential parts of proof
        b. The burden of proof
        c. The degree of proof which is necessary
        d. Two concluding principles regarding proof.

    2. Books:

        a. How to Debate, pp. 29-33
        b. Persuasion, pp. 159-200

C. Suggested activities:

    1. Evaluate and report to the class on the reliability of proof used on three well-known television commercials. Also, attempt to identify what other techniques these commercials use which cannot now be classed as proof as we know it.

    2. Have students (in small groups) prepare a commercial using proof and identifying it.

III. The Reasoning Process

A. Objective:

To learn to understand enough about the reasoning process to be able to effectively present an argument.

B. Concepts on which the presentation of an argument will be based:

    1. Tapes: Tape #3: "The Reasoning Process"

        a. An exploration of proof by classifying
        b. Rules for using proof by classifying
        c. An exploration of proof by eliminating
        d. Rules for using proof by eliminating
        e. Suggestions for studying the burden of proof

2. Books:

   a. How to Debate, pp. 34-48
   b. Discussion and Debate, pp. 21-25
   c. Participating, pp. 100-105

C. Suggested activities:

Present orally a belief or some beliefs of yours to the class. First use proof by classifying; then use proof by eliminating.

IV. Evidence

A. Objective:

To identify the types of evidence and to understand how they should be used in a persuasive situation by selecting an example of each type and having it comply with the rules for its effective use.

B. Concepts on which the selection of the types of evidence will be based:

1. Tapes: Tape #4: "Use of Evidence"

   a. The four types of evidence
   b. How to use examples or instances
   c. How to use statistics
   d. How to use statements by authorities
   e. How to use illustrations
   f. How to use definitions

2. Books:

   a. How to Debate, pp. 49-71
   b. Discussion and Debate, pp. 21-25
   c. A Handbook for Beginning Debaters, pp. 17-25
   d. Participating, pp. 93-100

C. Suggested activities:

Orally present to the class one example of each of the four types of evidence. Be sure each example of evidence complies with the rules for its use.

V. The Brief

A. Objective:

To learn the advantages of the use of a brief from its construction.

B. Concepts on which this construction will be based:

1. Tapes: Tape #5: "The Brief"

   a. Principles of brief construction
   b. Specimen briefs

2. Books:

   How to Debate, pp. 314-322

C. Suggested activities:

Construct a brief of your case as you work gathering information. This will be an on-going project to help when putting the whole debate together.

VI. Finding Material

A. Objective:

To learn how to most effectively and efficiently find the material on any assigned debate topic by gathering information on this year's debate topic in accordance with the recommended procedure.

B. Concepts on which the material gathering process will be based:

1. Tapes: Tape #6: "Finding Material"

   a. Suggestions for preliminary reading
   b. Suggestions for preparing a bibliography
   c. Suggestions for collecting the material
   d. Suggestions for studying the material

2. Books:

    a. How to Debate, pp. 75-91
    b. Discussion and Debate, pp. 15-20
    c. A Handbook for Beginning Debaters, pp. 9-16

C. Suggested Activities:

Select, along with the instructor, the side of the debate which you will be proposing this year. Gather the basic material to support your case using the four suggested steps.

VII. Taking Notes

A. Objective:

To learn to understand and adopt a note taking system which will organize new information and make it available when it is needed by taking notes on the available information according to a prescribed process.

B. Concepts on which this note taking will be based:

1. Tapes: Tape #7: "Taking Notes"

    a. How to make a bibliography card
    b. How to list arguments
    c. How to select evidence
    d. How to make and use evidence cards

2. Books:

    How to Debate, pp. 92-105

C. Suggested activities:

1. Gather the basic information on the present Minnesota High School League debate proposition from the preliminary reading by using the four suggested steps on how to take notes.

2. Work through several cards with students. Make sure that they understand this before they begin research.

3. Ditto a sample article that everyone can go through together.

VIII. Analyzing the Proposition

A. Objective:

To become familiar with the first step in planning a case by analyzing a proposition according to a specific recommended procedure.

B. Concepts on which this proposition analysis is based:

1. Tapes: Tape #8: "Analyzing the Proposition"
    - a. Phrasing the proposition
    - b. Types of propositions
    - c. The importance and process of defining terms
    - d. Determining the meaning of the question
    - e. Choosing a desirable affirmative interpretation
    - f. Choosing a desirable negative interpretation
    - g. Investigating the debate proposition
2. Books:
    - a. How To Debate, pp. 109-117
    - b. Discussion and Debate, pp. 10-14
    - c. Participating, pp. 69-92, pp. 83-88

C. Suggested activities:

Analyze the present Minnesota High School League debate proposition from both the affirmative and negative viewpoint. Discuss your analysis with the class to determine if there are any serious differences of opinion.

IX. Choosing the Main Points

A. Objective:

To learn how to effectively select those points or arguments which will most effectively make the listener believe something concerning the debate by selecting the main points in a debate case according to a suggested procedure.

B. Basic concepts on which the argument selection will be based.

1. Tapes: Tape #9: "Choosing the Main Points"

    a. How to find affirmative reasons for change.
    b. How to find negative reasons for not changing
    c. Test to apply to the reasons you selected
    d. Considerations for the final choice of case
    e. Guide to selecting main points
    f. Guide to the most effective order of main points
    g. Guide to effective phrasing of main points

2. Books:

    How to Debate, pp. 118-140

C. Suggested activities:

Using the suggested procedures, select the main points which advocate your position on the present debate topic and try to word them most effectively.

X. Building the Affirmative Case

A. Objective:

To learn how to build an affirmative case.

B. Concepts on which the following activities are based:

1. Tapes: Tape #10: "Building the Affirmative Case"

    a. Six steps in the affirmative case
    b. The stock issues case
    c. The chain of reasoning case
    d. The advantages case

2. Books:

    a. Discussion and Debate, pp. 50-62
    b. Participating, pp. 114-116

C. Suggested activities:

Divide class into four groups. Each group will make an affirmative case of one of the four types. Groups will then present their findings to the group. Discussion, questioning and evaluation will follow.

XI. Building the Negative Case

A. Objective:

To learn how to build a negative case.

B. Concepts on which the following activites are based:

1. Tapes: Tape #11: "Building the Negative Case"

   a. The "even-if" case
   b. The repairs case
   c. The counter proposal case
   d. The objections case
   e. The straight refutation case

2. Books:

   a. Discussion and Debate, pp. 63-71
   b. Participating, pp. 116-118

C. Suggested activities:

Divide class into five groups. Each group will make a negative case using one of the five types. Groups will then present their findings to the group. Discuss, question, and evaluate.

XII. Proving the Main Points

A. Objective:

To comprehend the process of proof through proving main points with the establishment of sub-points.

B. Concepts on which the proof process is based:

1. Tapes: Tape #12: "Supporting Main Points"

   a. How to select sup-points
   b. How to phrase the sub-points
   c. How to arrange the sup-points in an effective order
   d. How to find evidence
   e. How to select evidence

2. Book:

   How to Debate, pp. 141-149

C. Suggested activities:

1. Establish adequate support through sub-points to effectively prove, to the satisfaction of the class and the instructor, the main points in your case.

2. Unscramble mixed up main points and sub-points on the board, transparencies, or worksheets.

XIII. The Working Outline

A. Objective:

To understand by doing how to systematically arrange the main points, sub-points, and the evidence into a logical organization.

B. Concepts on which this organization of material is based:

1. Tapes: Tape #13: "The Working Outline"
   - a. How to list evidence
   - b. How to divide the case
   - c. How to outline the speech

2. Books:

   How to Debate, pp. 150-155

C. Suggested activities:

Arrange the information gathered to this point into a working outline consistent with the recommendations you have found on outlining.

XIV. The Affirmative Speech Introduction

A. Objective:

To develop an awareness of the importance of and how to prepare and deliver a good affirmative introduction by doing it.

B. Concepts on which the building of an introduction will be based:

1. Tapes: Tape #14: "The Affirmative Speech Introduction"

- a. The use of prestige in the introduction
- b. A suggested approach to the first affirmative introduction
- c. The introduction of the problem in the first affirmative introduction
- d. Elaborating on the problem in the first affirmative introduction
- e. Introducing the affirmative proposal in the introduction
- f. Explaining the proposal in the affirmative introduction
- g. The complete first affirmative introduction

2. Books:

- a. How to Debate, pp. 159-177
- b. Discussion and Debate, pp. 72-76

C. Suggested activities:

Deliver to the class an effective introduction for an affirmative case.

XV. The Negative Speech Introduction

A. Objective:

To develop an awareness of the importance of and how to prepare and deliver a good negative introduction by doing it.

B. Concepts on which the building of an introduction will be based:

1. Tapes: Tape #15: "The Negative Speech Introduction"

- a. The approach to the first negative introduction
- b. The minor point rebuttal
- c. The attitude-building material in the first negative introduction

- d. The statement of position in the first negative introduction
- e. The complete negative introduction
- f. Introductions to other speeches

2. Books:

- a. How to Debate, pp. 159-177
- b. Discussion and Debate, pp. 72-76

C. Suggested activities:

Deliver to the class an effective introduction for a negative case.

XVI. The Body of the Speech

A. Objective: To learn how to fix the speech in mind for future delivery through writing.

B. Concepts on which writing the body of the speech is based:

1. Tapes: Tape #16: "The Body of the Speech"

- a. How to introduce the argument
- b. How to construct the body of the proof unit
- c. The conclusion of the proof unit
- d. The complete proof unit
- e. Organizing main point units
- f. Introducing a main point
- g. Concluding the main point unit

2. Books:

- a. How to Debate, pp. 178-199
- b. Discussion and Debate, pp. 50-71

C. Suggested activities:

Write out and submit to the instructor the complete body of your constructive speech.

PERSUASION AND DEBATE

XVII. The Language of the Argument

A. Objective:

To learn how to fix the speech in mind for future delivery through writing.

B. Concepts on which writing the body of the speech is based:

1. Tapes: Tape #17: "The Language of Argument"

    a. Using directness in the language of the argument
    b. Emphasis in the language of the argument
    c. Interest in the language of the argument
    d. The use of loaded words in the language of argument

2. Books:

    a. How to Debate, pp. 178-199
    b. Discussion and Debate, pp. 41-49
    c. A Handbook for Beginning Debaters, pp. 26-31

C. Suggested activities:

1. Have students read out loud to the class one of their arguments and have the class make suggestions for better wording.

2. Write a poorly worded argument on the board and have the class shape it into a well worded argument.

3. Have each student bring in an example of loaded words being used in a news broadcast or newspaper.

XVIII. Affirmative Debating Strategies

A. Objective:

To learn some of the strategies used in debate for future delivery.

B. Concepts on which strategies in debate are based:

1. Tapes: Tape #18: "Affirmative Debating Strategies"
    - a. The place of strategy in debate
    - b. Meeting a "repairs" or counterplan
    - c. Taking over the enemy's positions
    - d. Withholding reserves
    - e. Direct and overwhelming assault
    - f. Drawing out the opposition
    - g. Bottling up the enemy
    - h. Needs case - comparative advantages
2. Books:
    - a. How to Debate, pp. 178-199
    - b. Strategy in Debate
    - c. A Handbook for Beginning Debaters, pp. 59-65
    - d. Participating, pp. 114-116

C. Suggested activities:

1. A basic discussion of strategy can be developed from the strategies they already know, how to get a new bike, chess, card games, athletic competition, etc.
2. Have students work in pairs; each pair will present a strategy to the class and the class will try to determine which strategy is being used.

XIX. Negative Debating Strategies

A. Objective:

To learn some of the strategies used in debate for future deliver.

B. Basic concepts on which strategies in debate are based:

1. Tapes: Tape #19: "Negative Debating Strategies"

   a. The place of strategy in debate
   b. Direct and overwhelming assault
   c. Retreating
   d. Evading traps
   e. Skirmishing
   f. Scattering the enemy's forces

2. Books:

   a. How to Debate, pp. 178-199
   b. Strategy in Debate
   c. A Handbook for Beginning Debaters, pp. 59-65

C. Suggested activities:

1. Have students work in pairs, each pair will present a strategy to the class and the class will try to determine which strategy is being used.

2. Have someone in class suggest an affirmative strategy and then discuss what negative strategies would work well against it and which ones would not.

XX. The Speech Conclusion

A. Objective:

To learn how to effectively sum up the points that have been established and how to give a final statement of the proposition you support by building a disciplined conclusion.

B. Concepts on which the building of a speech conclusion is based:

1. Tapes: Tape #20: "The Speech Conclusion"

   a. How to make a summary
   b. How to make concluding statements
   c. Some considerations for after the conclusion

2. Books:

   How to Debate, pp. 200-205

C. Suggested activities:

Prepare and deliver two speech conclusions based on the concepts learned.

XXI. Logical Forms

A. Objective:

To develop a basic understanding of some of the more simple logical forms by analysis.

B. Concepts on which logical form analysis is based:

1. Tapes: Tape #21: "The Use of Logic"

   a. Inductive and deductive reasoning
   b. The syllogism
   c. The enthymeme
   d. The chain of reasoning
   e. The generalization
   f. Argument from analogy
   g. Effecto to cause argument
   h. Cause-to-effect argument
   i. Reasoning based on alternatives

2. Books:

   a. How to Debate, pp. 305-313
   b. Persuasion, pp. 159-200

C. Suggested activities:

1. Identify the logical forms which you are using in your constructive speech and from that attempt to predict where their weaknesses are.
2. Give students a list of assorted arguments and have them determine what form of logic each one is and why.
3. Have students construct several logical arguments using non-debate related ideas.

XXII. Refuting Arguments

A. Objective:

To comprehend the importance and techniques of refutation through delivery.

B. Concepts on which the building of rebuttal speeches are built:

1. Tapes: Tape #22: "Refuting Arguments"

    a. The three types of rebuttal
    b. Two methods of refutation
    c. The steps in effective refutation

2. Books:

    a. How to Debate, pp. 209-212
    b. Discussion and Debate, pp. 80-89
    c. A Handbook for Beginning Debaters, pp. 41-52

C. Suggested activities:

Prepare and deliver three types of rebuttals.

XXIII. Methods of Attack

A. Objective:

To completely understand the various methods of rebuttal, develop an ability to use these methods effectively, and to realize that these methods are the most important parts of most debates.

B. Concepts on which the constructing of the various methods of attack will be based:

1. Tapes: Tape #23: "Methods of Attack"

    a. Attacking insufficiency of evidence
    b. Attacking misapplication of evidence
    c. Attacking distortion of evidence
    d. Attacking the source of evidence
    e. Carrying the idea further when your opponent's evidence consists of comparison or an illustration
    f. Carrying classifying reasoning further
    g. Rephrasing the classifying statement
    h. Drawing a different conclusion from the classifying reasoning
    i. Attacking eliminating proof by showing that all alternatives were not considered
    j. Attacking eliminating proof by upholding a discarded alternative
    k. The building-up method
    l. Organizing a rebuttal point

2. Books:

    a. How to Debate, pp. 213-230
    b. Participating, pp. 105-109

C. Suggested activities:

1. Be able to give, if asked for by the instructor, a description and an example of each method of rebuttal listed.

2. Take one piece of evidence and have various members of the class attack it in a different way.

3. Have each student completely organize a rebuttal point and present it to the class.

XXIV. Minor Point Rebuttal

A. Objective:

To understand, by construction and usage, the comparative importance of the minor point rebuttal and how to use it.

B. Concepts on which the formation and use of a minor point rebuttal is based:

1. Tapes: Tape #24: "Minor Point Rebuttal"

    a. Understanding the minor point rebuttal
    b. Positioning the minor point rebuttal
    c. Attacking prestige by attacking a statement
    d. Attacking prestige by attacking evidence
    e. Attacking prestige by exposing assertions
    f. Attacking prestige by exposing misrepresentation
    g. Attacking prestige by exposing contradictions
    h. Attacking prestige by exposing evasions

2. Books:

    How to Debate, pp. 213-245

C. Suggested activities:

Demonstrate in a practice debate as many examples of minor point rebuttal as you can and as effectively as you can.

XXV. Meeting Attacks

A. Objective:

To understand, by instruction and usage, the comparative importance of meeting strategies and how to use it.

B. Concepts on which the formation of meeting attacks are based:

1. Tapes: Tape #25: "Meeting Attacks"

    a. Meeting attacks on prestige
    b. Meeting strategies
    c. Meeting the dilemma

2. Books:

   How to Debate, pp. 213-245

C. Suggested activities:

   Set up four constructive speeches and show how one can meet the various strategies presented.

XXVI. Preparing for Rebuttal

A. Objective:

   To learn how to prepare in advance for a rebuttal speech which will depend, for its content, on the case of the opponent.

B. Concepts on which the rebuttal preparation will be based:

1. Tapes: Tape #26: "Preparing for Rebuttal"

   a. Discovering possible arguments
   b. Planning your rebuttal attacks
   c. Practicing rebuttals
   d. Preparing to refute single arguments
   e. Preparing to meet opponent's attacks
   f. Preparing to refute a complete case

2. Books:

   a. How to Debate, pp. 246-253
   b. Discussion and Debate, pp. 80-89

C. Suggested activities:

   List the possible cases you can predict the opposition will use and prepare a rebuttal for them.

XXVII. Analysis for Rebuttal

A. Objective:

To understand, through a study of tapes, the techniques involved in analyzing your opponent's case for most effective rebuttal.

B. Concepts on which the analysis is based:

1. Tapes: Tape #27: "Analysis for Rebuttal"
    a. Basic understanding of analysis for rebuttal
    b. Analysis cards
    c. Selecting points to attack
    d. Positions for rebuttal

2. Books:
    a. How to Debate, pp. 254-265
    b. Discussion and Debate, pp. 80-89

C. Suggested activities:

Record each constructive speech and during playback let all debaters join in a group analysis for rebuttal.

XXVIII. The Rebuttal Speeches

A. Objective:

To understand the importance of and to learn the procedures for organization of the rebuttal speech through outlining.

B. Concepts on which the outline will be based:

1. Tapes: Tape #28: "The Rebuttal Speech"
    a. The importance of organizing a rebuttal speech
    b. The five (5) elements of a rebuttal speech
    c. The division of the rebuttal into the different speeches

2. Books:

   a. How to Debate, pp. 266-277
   b. Discussion and Debate, pp. 80-89

C. Suggested activities:

Make a sentence outline for a rebuttal speech aimed at an argument you have recently faced in a debate.

XXIX. Delivery

A. Objective:

To realize the importance of and to upgrade the ability to deliver a good debate speech through self-evaluation.

B. Concepts on which a good delivery will be based:

1. Tapes: Tape #29: "Delivery in Debate"

   a. Finding the balance between memorized and extempore style
   b. Three basic requirements for good debate delivery
   c. How to improve your personal prestige with your debate audience
   d. Ten specific suggestions for good debate delivery
   e. How to practice delivery

2. Books:

   a. How to Debate, pp. 281-292
   b. Discussion and Debate, pp. 72-79
   c. A Handbook for Beginning Debaters, pp. 66-70

C. Suggested activities:

1. Video tape the debate speeches and play them back for the class and the instructor. Evaluate the speeches on the basis of the delivery concepts.

2. If the class is having a specific delivery problem the teacher may find it useful to refer back to the presentation skills listed in the Fundamentals of Speech course.

3. Have students practice sections of their debate in groups to be analyzed by their peers.

XXX. Adapting the Argument

A. Objective:

To learn how to change arguments to meet the needs of a specific debate.

B. Concepts on which adapting arguments is based:

1. Tapes: Tape #30: "Adapting the Argument"

   a. Adapting to meet unusual interpretations
   b. Adapting to meet the use of admission
   c. Clearing the way for argument
   d. Adapting for expansions or contractions
   e. Linking up with opponent's arguments

2. Books:

   How to Debate, pp. 292-296

C. Suggested activities:

After your classmates have told you what possible cases they may use, explain how you would adapt your arguments to meet their case. Be prepared to use their help whenever possible.

XXXI. Traditional Debate Format

A. Objective:

To learn the formal requirements of a traditional debate

B. Concepts on which traditional debate is based:

1. Tapes: Tape #31: "Traditional Debate"

   a. The first affirmative constructive speech
   b. The first negative constructive speech
   c. The second affirmative constructive speech
   d. The second negative constructive speech
   e. The first negative rebuttal speech
   f. The first affirmative rebuttal speech
   g. The second negative rebuttal speech
   h. The second affirmative rebuttal speech

2. Books:

   a. How to Debate
   b. Discussion and Debate, pp. 46-49, 72-79
   c. A Handbook for Beginning Debaters, pp. 1-8
   d. Participating, pp. 120-121, pp. 125-128

C. Suggested activities:

1. Invite a debate team into the class or studio to perform and/or tape a traditional debate

2. Have students participate in a debate without issues. Various members take their turns telling what their responsibilities are in that particular position.

XXXII. Cross-Examination Debate

A. Objective:

To learn the formal requirements and responsibilities of a cross-examination debate.

B. Concepts on which cross-examination debate is based:

1. Tapes: Tape #32: "Cross-Examination Debate"

   a. The cross-examination format
   b. Cross-examination rules
   c. Cross-examination strategies

      (1) Keep your questions narrow in scope
      (2) When to get the opposition to commit itself
      (3) Stressing omissions of the opposition
      (4) Attitude of the witness
      (5) The unexpected answer
      (6) Put all necessary modifiers before your main reply

2. Books:

   a. How to Debate
   b. Discussion and Debate, p. 48
   c. Participating, pp. 121-124

C. Suggested activities;

1. Have students practice being witnesses and cross-examiners in pairs to use the concepts in tape #32.

2. Present a cross-examination debate in class.

XXXIII. Ethics, Behavior and Rules of Debate

A. Objective:

To be familiar with ethics, behavior and rules of debate so they can make their contribution to effective debating.

B. Concepts on which this study will be based:

1. Tapes: Tape #33: "Do's and Don'ts"

   a. Ethical responsibilities of debate
   b. Acceptable behavior in debate
   c. Debate rules
   d. Listening

2. Books:

   a. How to Debate, pp. 342-346
   b. Discussion and Debate, pp. 90-96
   c. A Handbook for Beginning Debaters, pp. 53-58

C. Suggested activities:

Have students demonstrate any or all of the above concepts to show class the results of poor ethics, poor behavior, or breaking the rules.

XXXIV. Effective Debating

A. Objective:

To acquire and retain an overall picture of the principles of effective debating.

B. Concepts on which the study of effective debating is based:

1. Tapes: Tape #34: "Effective Debating"

2. Books:

   How to Debate, pp. 297-302

C. Suggested activities:

Video tape a complete practice debate and identify on the playback an example of each of the ten suggestions for effective debating.

XXXV. Flowsheeting

A. Objective:

To learn how to flowsheet a debate to know where you should attack when debating and where you should criticize when evaluating.

B. Concepts on which flowsheeting is based:

1. Tapes: Tape #35: "Flowsheeting"

   a. Why flowsheeting?
   b. How to flowsheet
   c. How to use flowsheeting in a debate
   d. How to use flowsheeting as a judge

2. Books:

   Discussion and Debate, pp. 87-89

C. Suggested activities:

1. Replay a taped debate and have students flowsheet it - stop the debate to give them time to write and think.

2. Have a set of four students work together. Two become the affirmative team. Two become the negative team. Without actually debating out loud have the students work together to flowsheet a debate.

3. Have students volunteer to construct a large sample flowsheet on the board.

XXXVI. Debate Evaluation

A. Objective:

To learn how to evaluate and judge a complete debate.

B. Concepts on which judging is based:

1. Tapes: Tape #36: "Debate Evaluation"

   a. Responsibilities of the judge
   b. Constructive criticism

    c. Use of an evaluation form
    d. Deciding the winner

  2. Books:

    a. How to Debate
    b. Discussion and Debate

C. Suggested activities

  1. Use flowsheet exercise results to fill out an evaluation form minus the delivery aspects. Give students the delivery positive and negative aspects of each speaker to complete the evaluation form.

  2. Have several students help judge formal debates given at the end of this course.

Additional Suggested Activities:

1. Bring to class editorials from current magazines or newspapers that suggest good subjects for debate. For each editorial, write a proposition carefully phrased to meet the tests of a good debate question.

2. Bring in community people who will be of value to the discussion of the topic at hand.

3. Have a debate tournament within the class. Emphasis should not be on winning or losing.

4. Evaluate television - types of debate - political campaigns or "The Advocates."

5. Have students argue for an idea that goes against human nature, ie: "All people should be subject to involuntary euthanaria at age 40"; "Government should control motherhood."

6. Balloon Debates. This is a fun debate, with groups of five students pretending they are aloft in a leaky balloon with only one parachute available. Each student, in turn, must give a single reason why he should have the "chute." (Example: "I am the only living dodo bird. If I don't have the parachute my kind will be extinct.") The listeners can judge which debater gives the "best rationalization," and the winner from the first group then joins another team of ballonists. No reason can be used more than once.

7. "British Union" Debates. Ideal for large numbers of participants is the "British Union" debate, which gets its name from the Oxford-Cambridge Union debating societies. A proposition is chosen, and two or three advocates prepare to uphold each side; members of the audience are seated at the left or the right side of the room depending upon which side they support, the affirmative or the negative. During the debate, the audience may interrupt, heckle, and question either the debaters or other members of the audience. After the debate, members of the audience may move from one side of the "house" to the other, if they have changed their views. Then, the side with the most "seats" wins the debate. (This activity needs careful preparation. Always use debate topics that are either highly controversial or which are hunorous.)

8. Old-Fashioned Debate Day. Centennial, bicentenial or the old fashioned debate day is most appropriate. Patterned after a 19th century debate day, the program should include a band concert, parade, ice-cream social or picnic. The evening should include declamations, melodramatic readings and the debate. The topic should be literary or political in nature. Dress the participants up in appropriate costumes. Involve the entire community.

9. Have teammate make a list of the words his partner repeats most often in his debate speech. Write down several synonyms. Attempt to use these synonyms in the next speech.

10. Analyze an outline or an actual manuscript of a debate that has been given in history or by contemporaries.

11. Watch Meet the Press on television. Write a critical analysis of the questions and answers.

12. Choose a set of complicated statistics and prepare to deliver this information to the class. Be certain that the source of the statistics is made very clear. Consider using a pictorialization. Class discusses the differences.

PLATFORM SPEAKING

COURSE DESCRIPTION: This practical course will help students develop the necessary speaking skills for more effective communication in formal audience-speaker situations. Students and adults need these skills for participation in panel presentations, reports, demonstrations, and other forms of oral projects in school and in the community. Students will perform before an audience an average of once a week in various speeches to inform, to persuade, and to entertain. This course counts as English credit.

OBJECTIVES:

1. To review the basic steps in the preparation of a platform speech.
2. To record an original speech in order that you may hear and evaluate your own speaking.
3. To learn the importance of two requirements: definite preparation, and interesting presentation
4. To provide an opportunity for developing total expression through use of bodily actions and gestures.
5. To learn the importance of using information as the basis for all kinds of speeches.
6. To understand the requirements of a good speech subject.
7. To develop an awareness of the speaker's individual strengths and weaknesses, and to learn how to use or adapt these to the speech situation.
8. To learn how to use various methods and persuasive techniques to gain conviction.
9. To gain first-hand knowledge of, and practice in, after dinner speaking.
10. To gain knowledge of, and experience in, the various courtesy speeches with which one might be involved in our society.
11. To give students an opportunity to learn about and practice some of the basic techniques used in salesmanship.

PLATFORM SPEAKING

REQUIREMENTS:

1. The student must present a minimum of 18 planned performances which include formal speeches, pantomimes, and extemporaneous presentations. Two thirds of the above requirements must be the formal, prepared type of speech.
2. The formal prepared speeches must include at least one of each of the following:
   a. Speech to inform
   b. Speech to entertain
   c. Speech to convince
   d. Speech to demonstrate
   e. Speech to get action
   f. Two of the seven courtesy speeches
3. The student must develop an outline for each of the formal, prepared speeches.
4. The student must show his understanding of vocal and physical expression by participating in related exercises.
5. The student must demonstrate effective listening skills through constructive evaluations of himself and others.
6. Each student must record himself or herself for evaluation.

MATERIALS AND RESOURCES:

Printed Materials

1. Basic Textbook

   Carlile. 38 Basic Speech Experiences. Pocatello, Idaho. Clark Publishing. 1960.

2. Additional Teacher's Textbooks (One copy of each book should be available for each teacher.)

Ewing, Ray G. Participating: Public Speaking, Debate, and Discussion. Boston: Houghton Mifflin Company. 1975

Irwin - Rosenberger. Modern Speech. New York: Holt, Rinehart, Winston. 1961.

3. Supplemental Textbooks (Source books available in the district)

Adams - Pollock. Speak Up. New York: Macmillan. 1964.

Elson - Peck. The Art of Speaking. Boston, Mass.: Ginn and Company. 1966.

Griffith, Nelson, Stasheff. Your Speech. Chicago: Harcourt, Brace. 1955.

Hedde - Briganee. The New American Speech. Chicago, Ill.: Lippincott. 1957.

Markert. Speech For All. Chicago: Allyn and Bacon. 1959.

Monroe. Principles and Types of Speech. Chicago: Scott, Foresman and Co. 1955.

Painter. Ease In Speech. Boston: D. C. Heath and Company. 1962.

Robinson - Lee. Speech In Action. Glenview, Ill.: Scott, Foresman and Co. 1965.

Sarett - Foster - McBurney. Speech, A High School Course. Cambridge, Mass.: Houghton-Mifflin. 1956.

PLATFORM SPEAKING

Audio-Visual Materials

1. Records

Speeches for Every Occasion. Scott Publishing Company

Speech in Action. Scott, Foresman, and Company

2. Video Tapes

Instructional video tapes are included in course outline.

3. Films

(The teacher may wish to use the following films from the Fundamentals of Speech course.)

"Public Speaking: Fundamentals" 8-684 (13 1/2 min.)
"Stage Fright" 4-668 (11 min.)
"Communication by Voice and Action" 8-824 (13 1/2 min.)

4. Filmstrips

   "Personal Communication: Gesture, Expressions and Body English" (Slide carousel set)

5. Cassette Tapes

6. Reel Tapes

7. Transparencies

PLATFORM SPEAKING

COURSE OUTLINE AND SUGGESTED ACTIVITIES

I. How to Prepare a Good Speech (Review of Fundamentals of Speech)

  A. Conception which activities are based:

    1. Tapes:

      a. Fundamentals of Speech Tape #1: "Choosing and Limiting a Speech Topic"
      b. Fundamentals of Speech Tape #2: "Speech Purposes"
      c. Fundamentals of Speech Tape #3: "Gathering Materials and Doing Research"
      d. Fundamentals of Speech Tape #7: "Outlining Skills"
      e. Fundamentals of Speech Tape # 8 and 9: "Selecting and Developing Main Points"
      f. Fundamentals of Speech Tape #10: "Introduction
      g. Fundamentals of Speech Tape #11: "Conclusions"

    2. Books:

      a. *38 Basic Speech Experiences, pp. iv, v, vii, x, xii
      b. Ease in Speech, chap. 4 and 7
      c. Speak Up, chap. 8
      d. Speech for Today, chap. 7, 8
      e. Speech In Action, chap. 7
      f. Patterns in Communication, Unit 2
      g. Participating, pp. 27-44

      (*basic text for course)

  B. Suggested activities:

    1. Prepare to participate in a small group discussion on one of the following subjects:

      a. Where to Find Sources and Materials
      b. Making an Outline of Your Speech
      c. How to Prepare a Good Speech
      d. How to Begin a Speech
      e. How to End a Speech

    2. Have students work through a sample speech using all the steps and an outline form. This will enable you to discover weak areas and things that must be covered more thoroughly. Students may tape these speeches in a lab situation for self-evaluation.

    3. See Fundamentals of Speech course outline for further suggested activities.

II. Presentation Skills Review

A. Concepts on which the following activities are based:

1. Tapes:

   a. Fundamentals of Speech Tape #12: "Diction, Words Choice, Pronunciation, Articulation"
   b. Fundamentals of Speech Tape #14: "Projection, Breath Control"
   c. Fundamentals of Speech Tape #15: "Vocal Quality and Variation"
   d. Fundamentals of Speech Tape #16: "Physical Aspects, Movement, Gesture, Facial Expression"

2. Books:

   a. Patterns in Communication, chaps. 1, 2, 3, 8
   b. See Fundamentals of Speech guide

B. Suggested activities:

1. Have students work with pantomime to demonstrate their ability to use movement, facial, expression, and gesture.

2. Depending on the class's abilities, drills from the Fundamentals of Speech class may be used.

3. The effective use of gesture seems to be a difficult skill for most students and may need separate attention.

4. See the Fundamentals of Speech course outline.

III. First Speech to the Class

A. Concepts on which the activity is based:

1. Tapes: Tape #1: "Controlling Stage Fright"

   a. To be nervous or tense in a speaking situation is normal
   b. Seek to control rather than to rid yourself of nervousness.

2. Books:

   a. 38 Basic Speech Experiences, chap. 1, p. 1-2
   b. Modern Speech, pp. 95-106
   c. Ease in Speech, pp. 6-7
   d. Speak Up, pp. 170-71 and 445-447
   e. Speech for Today, pp. 109-113
   f. Participating, pp. 1-14

B. Suggested activities:

1. Describe some of the physical sensations you've had when called upon to speak to an audience. Do they disappear as you talk? Are they as noticeable now as they once were?

2. What suggestions have you found helpful in controlling stage fright?

3. What is the difference between an overpowering fear and a stimulating one?

4. How can an audience (your own class) help you control stage fright? What are the main things an audience does that increase your nervousness?

5. Describe all the characteristics of the most poised person you know.

6. One of the first rules for overcoming stage fright is to choose a subject that vitally interests you. Make a list of ten such subjects and compare the list with those of your classmates to see how many common interests you share.

7. Another good way to do away with stage fright is to know yourself. Make a list of your advantages. Then make a list of your fears and concentrate on trying to overcome them.

8. Teacher may expand these kinds of activities depending on the class attitude. Before formal speeches begin, classmates should know each other and feel comfortable.

IV. Recording a Speech

A. Concepts on which the activity is based:

1. Tapes: Tape #2: "Recording a Speech"

   a. Learning to observe time limits in speaking
   b. Things to listen for in evaluating a recorded speech.

2. Books:

   a. 38 Basic Speech Experiences
   b. Modern Speech, pp. 526-528
   c. Speak Up, p. 399
   d. Speech in Action, pp. 483-484
   e. Participating, pp. 45-58

B. Suggested activities:

1. Prepare an evaluation blank which could be used for radio speaking with criteria for judging auditory impressions.

2. Listen to and evaluate a number of radio speakers.

3. Prepare and record the speech described in chap. 2 of basic text

4. If students have video taped this performance, they should take the evaluation that the teacher has filled out with them.

V. Speech of Personal Experience

A. Concepts on which the activity is based:

1. Tapes: Tape #3: "Speaking of Personal Experiences"

2. Books:

   a. 38 Basic Speech Experiences, chap. 3 - pp. 5-7
   b. Modern Speech, chap. 11, pp. 166-186
   c. Ease in Speech, 4th ed., chap. 4, pp. 44-66
   d. Speak Up, pp. 151-168
   e. Speech in Action, chap. 6 and 7
   f. The New American Speech, chap. 8

B. Suggested activities:

1. Learn to make an outline by practicing on a magazine article. By doing a, b, c, the student will see the difference and importance that personal experiences make.

2. Learn to make an outline by practicing on a magazine article:

    a. First, find the central idea; then write out what seems to be the "purpose-sentence."
    b. Read the article several times if necessary to see the main divisions clearly; then write these out as main points in the outline.
    c. Put the illustrations, specific instances, testimony, etc., in their proper places as subheads.

3. Prepare and present a speech of personal experience as explained in chapter 3 of basic text, pp. 5-7.

VI. The Pet Peeve or Opinion Speech

A. Concepts on which the activity is based.

1. Tapes: Tape #4: "Topic Selection"

    a. A spontaneous and vital presentation comes from speaking on topics of intense interest or concern.
    b. When you express your innermost personal feelings about something on which you are greatly disturbed, inhibitions tend to disappear and oral effectiveness is increased.

2. Books:

    a. 38 Basic Speech Experiences, chap. 4, p. 8
    b. The New American Speech, pp. 163-165
    c. Modern Speech, pp. 250-251
    d. Participating, pp. 1-14

B. Suggested activities:

1. Present a pet peeve or opinion speech as described on page 8 of the basic text.

2. Start a list of things that interest you - possible speech topics.

3. Students may benefit from revising the pet peeve idea to a pet peeve or an opinion about pet peeves that may be held by their families.

VII. Speech to Develop Bodily Action and Gesture

A. Concepts on which the activity is based:

1. Tapes: Tape #5: "Gesture and Bodily Expression"

   a. Speaking is a total bodily activity.
   b. Activity attracts attention but not all activity is good.
   c. Distracting actions may be inappropriate or superfluous.
   d. Any expressive activity of a part or parts of the body is gesture.
   e. Hand gestures should possess strength and character. (3 parts - rise, stroke, fall)
   f. Gestures may be to describe, suggest, or give emphasis.
   g. Gestures should be appropriate to both audience and occasions.
   h. Bodily expression should be unified.

2. Books:

   a. 38 Speech Experiences, chap. 5, pp. 10-12
   b. Modern Speech, pp. 238-246
   c. Speech for Today, chap. 11, pp. 224-244
   d. Speak Up, pp. 448-455
   e. Ease in Speech, chap. 6, pp. 320-325

B. Suggested activities:

1. Do the experiences #104 through #120 in chapter 8 in Experiences in Speaking.

2. Prepare to give the speech described in chapter 5, pp. 10-12, of our basic text.

3. Various forms of pantomime or creative dramatics may be used here.

VIII. The Speech to Inform

A. Concepts on which the activities are based:

1. Tapes: Tape #6: "Speaking to Inform"

   a. All speeches have as a foundation the speech to inform.
   b. The selection of a good speech subject involves five require-
   c. A speaker may utilize many specific devices to help him make his subject clear to the audience.
   d. A speaker should know and use those universal factors of interest which appeal to all audiences.

2. Books:

   a. 38 Basic Speech Experiences, chap. 8, pp. 18-20
   b. Ease in Speech, chap. 5, pp. 67-79
   c. Modern Speech, pp. 117-122
   d. Speech for Today, chap. 12, pp. 245-265

B. Suggested activities:

1. Assume that you are a visitor from some distant place, real or imaginary, and present a short talk telling the class about conditions there. This may be about the people, the weather, the government, the economy, or any aspects that you think would interest the class. (See Gulliver's Travels.)

2. Discuss the effectiveness of supporting materials as used in advertising. Bring examples from magazines, etc.

3. Do a study on the types of visual aids available which could be effectively used in a speech.

4. Make a study of various devices used to inform which seem to be of most interest to an audience.

5. Prepare a speech to inform as described in the basic text—chap. 8, pp. 18-20.

IX. The Speech to Stimulate or Arouse

A. Concepts on which the activities are based:

1. Tapes: Tape #7: "Speaking to Stimulate or Arouse"

   a. People need to be stimulated or aroused if they are to be concerned about a proposition or problem.
   b. A definite impression must be determined and then details and incidents chosen which give that impression.
   c. In order to stimulate an audience, a speaker's delivery must show sincerity, energy and variety.

2. Books:

   a. 38 Basic Speech Experiences, chap. 9, pp. 21-23
   b. Ease in Speech, chap. 20, pp. 327-337
   c. The Art of Speaking, pp. 260-263

B. Suggested activities:

1. Hold a class discussion on the things students have experienced or read about which have made definite or profound impressions on them.

2. Discuss the devices which might be used to give different kinds of impressions.

3. Discuss language as a means of conveying impressions and use the exercises and examples in Painter's Ease In Speech, pp. 332-337.

4. Prepare to give a speech to stimulate as described in chap. 9 of the basic text, pp. 21-23.

X. Speeches to Convince

A. Concepts on which the activities are based:

1. Tapes: Tape #8: "Speaking to Convince and Methods of Proof"

   a. Speeches to convince are a natural outgrowth of speeches to inform.
   b. One who has learned how to convince others by giving adequate proof may also profit by his ability to test the truth of statements made to him.
   c. Five methods of proof should be sufficient for the beginning speaker to prove adequately any assertion.
   d. Statistics or figures may be irrefutable if they are authoritative, recent, and of sufficient scope to prove or disprove a statement.
   e. Specific instances (examples) to illustrate the truth of a statement make a convincing and interesting method of proof.
   f. Statements from authorities are valuable if they are timely and unprejudiced. The person must also be in a position to know.
   g. For interest, no method of proof can surpass analogy.
   h. To prove all statements we use either direct evidence or reasoning, either inductive or deductive.
   i. Persuasion is secured through two channels; the speaker himself, and his speech.

2. Books:

   a. 38 Basic Speech Experiences, chap. 10, pp. 24-28
   b. Ease In Speech, chap. 16, pp. 257-266
   c. Modern Speech, chap. 8, pp. 126 only
   d. Speech For Today, pp. 265-271
   e. Speech For All, chap. 9, pp. 145-168

B. Suggested activities:

1. Discuss ways of testing the various methods of proof.

2. Discuss methods of proof used in editorials, magazine articles, or televised talks.

3. Discuss the importance of personal conviction, sincerity, and pleasant attitude toward audience in giving a speech to convince.

4. Choose a statement in exercise 4, p. 284, of Ease In Speech and prepare to refute it orally.

5. Study examples of arguments by analogy, statistics, authority, and reasoning.

6. Prepare to give a class speech to convince as described in chap. 10, pp.24-27, of our basic text.

XI. The Speech to Secure Action

A. Concepts on which the activities are based:

1. Tapes: Tape #9: "Speaking to Secure Action"

   a. Speeches to actuate are naturally dependent on the eight fundamental reasons why people act.
   b. Speeches to actuate require a strong emotional appeal in the conclusion in order to stimulate immediate or ultimate action.

2. Books:

   a. Modern Speech, pp. 127-129
   b. Ease In Speech, chap. 17, pp. 288-299
   c. Speech For All, chap. 6, pp. 111-124
   d. The Art of Speaking, pp. 249-255

B. Suggested activities:

1. Discuss exercise two, p. 296 in Ease In Speech.

2. Discuss activities p. 255 in The Art of Speaking.

3. Bring magazine advertisements and discuss impelling motives used.

4. Evaluate appeals for action used in well-known radio and television commercials.

5. Prepare a speech to get action and give to the class for analysis and evaluation of methods and effectiveness.

6. Students may wish to substitute an actual commercial that may be taped and played back to the class. This may be video or audio taped depending on the effect desired.

XII. The Speech to Entertain

A. Concepts on which the activity is based:

1. Tapes: Tape #10: "Speaking to Entertain"

    a. Almost anything can be treated entertainingly.
    b. Humor may lie in What You Say or in How You Say It.
    c. There are certain things to avoid in trying to be entertaining.
    d. It will help to know of four characteristic forms of humor.
    e. Five suggestions on your own use of humor will be helpful.

2. Books:

    a. 38 Basic Speech Experiences, chap. 12, pp. 31-34
    b. Modern Speech, pp. 122-214
    c. The Art of Speaking, pp. 256-259
    d. Guide to Good Speech, pp. 257-267

B. Suggested activities:

1. Explore types of speeches to entertain to discover which type is most effective for you personally.

2. Study the outlines of a speech to entertain on p. 265 of Guide to Good Speech, and the speech on p. 254 in Ease in Speech.

3. Do the activities on p. 259 of The Art of Speaking.

4. Prepare and present to the class a speech to entertain as assigned in chap. 12 of our basic text.

XIII. After Dinner Speaking

A. Basic concepts on which the activity is based:

1. Tapes: Tape #11: "After Dinner Speaking"

    a. Occasions for the after-dinner speech are many.
    b. An after-dinner speaker has certain obligations.
    c. The toastmaster's task is an important one.
    d. These speeches require more originality, versatility.
    e. An after-dinner speech program usually follows a definite format.

2. Books:

    a. 38 Basic Speech Experiences, chap. 13, pp. 35-39
    b. Ease In Speech, pp. 248-250
    c. The Art of Speaking, pp. 384-386
    d. The New American Speech, pp. 178-180
    e. Speech, A High School Course, pp. 296-299
    f. Speech In Action, pp. 157-159

B. Suggested activities:

1. Study the example of an after-dinner program of speeches on p. 256 of Ease in Speech.

2. Study the specimen after-dinner speech on p. 179 of The New American Speech.

3. Study and discuss the three plans for banquets on pp. 298-299 of Speech, A High School Course.

4. Form committees for planning and preparing a banquet program as explained on pp. 37-38 of our basic text.

5. Prepare to give one of the after-dinner speeches listed.

XIV. Impromptu Speaking

A. Concepts on which the activity is based.

1. Tapes: Tape #12: "Impromptu Speaking"

    a. Impromptu speaking is actually very difficult and is used effectively only by experienced speakers.
    b. Although you cannot prepare for an unknown topic, you can prepare a method of attack for impromptu situations.
    c. In giving an impromptu speech your attitude is a deciding factor in determining your effectiveness.
    d. Poise is essential.

2. Books:

    a. 38 Basic Speech Experiences, chap. 14, pp. 40-42
    b. Speech for Today, pp. 36-39
    c. Modern Speech, pp. 250-251

B. Suggested activities:

1. Discuss the basic text's statement that "contrary to many students' assumption that impromptu speaking is easy, it is actually extremely difficult."

2. Discuss and illustrate the various methods of attack or orders by which a speaker can develop ideas.

3. Comment on the basic text's stressing of the importance of maintaining poise in an impromptu speech situation.

4. Practice applying the various methods by drawing three topics, choosing one, and giving an impromptu speech.

XV. Courtesy Speeches

A. Concepts on which the activity is based:

1. Tapes: Tape #13: "Courtesy Speeches"

   a. One type of speech being utilized many times each year is the kind that secures goodwill from an audience, where the purpose is to secure a favorable attitude toward the speaker and the group which he represents.
   b. In an introduction speech, where a chairman introduces a speaker, the purpose is to bring an audience and a speaker together in the proper spirit.
   c. A speech of welcome is one made to an individual or to a group with the purpose of extending greetings and promoting friendship.
   d. The speech in response to a welcome should cement goodwill and friendship, and express the mutual feelings that exist between the groups.
   e. A speech which is made in conjunction with the presentation of an award or gift should be short, sincere and commendatory.
   f. A speech made by the receiver of a gift or award should be a sincere expression of his appreciation of the honor and should establish him as a friendly, modest, and worthwhile individual.
   g. In a farewell speech a person publicly says goodbye to a group of acquaintances and expresses appreciation for what his acquaintances have helped him accomplish and the happiness they have brought him.

2. Books:

   a. 38 Basic Speech Experiences, chaps. 15, 16, 17, 18, 19, 20, 21
   b. Speech In Action, chap. 12, pp. 150-161

B. Suggested activities:

1. Study and compare the seven types of courtesy speeches.

2. Divide class into pairs of students and present the various courtesy speeches in pairs, i.e., welcome and response, presentation and acceptance, etc.

XVI. The Nominating Speech and Accepting A Nomination or Office

A. Concepts on which the activity is based:

1. Tapes: Tape #14: "Nominating or Accepting a Nomination"

   a. A nomination speech not only names the candidate but extols his merits, tells why he should be elected, and makes an appeal for votes.
   b. Clarity, sincerity, and relevant details are all a part of a good nomination speech and the talk should be organized around four essential points.
   c. Your speech should firmly establish you as a person of ability, courage, and modesty.
   d. You should have as your purpose the creation of confidence in you to assume the office.

2. Books:

   a. 38 Basic Speech Experiences
   b. Speak Up, pp. 123-125
   c. Speech in Action, p. 153
   d. The Art of Speaking, pp. 293-295
   e. Modern Speech, p. 220

B. Suggested activities:

1. Read examples of famous nomination speeches given at political conventions.
2. Listen to tapes or recordings of nomination speeches for study.
3. Prepare a nomination speech for a position such as President of the Student Council, Chairman of a school talent show, Secretary of the Girls' Club, or Treasurer of your class.
4. Prepare any of the activities suggested on p. 295 of The Art of Speaking.
5. Study sample nomination and acceptance speeches on p. 221 of Modern Speech.
6. Work in pairs with a classmate, with one making the nomination speech and the other giving the acceptance speech for an office.
7. Instead of straight nomination, the teacher may substitute an actual compaign speech. If these are timed with school elections, it may encourage students to run for office.

XVII. The Sales Talk

A. Basic concepts on which the activity is based:

1. Tapes: Tape #15: "The Sales Talk"
    a. The first step in preparing a sales talk is to carefully diagnose your audience.
    b. It will be advisable in all cases to demonstrate whatever you are selling.
    c. The organization of your sales talk must be well thought out with a definite plan.
    d. Make use of the impelling motives and show how your product satisfies these wants and needs.
    e. Successful selling requires a knowledge of sales psychology.

2. Books:

   a. 38 Basic Speech Experiences, chap. 28, pp. 80-83
   b. The Art of Speaking, pp. 316-319 (the "5 P's of Salesmanship")
   c. Ease In Speech, chap. 17, pp. 288-299 (7 impelling motives)

B. Suggested activities:

1. Study and discuss the "five P's of Salesmanship")

2. Study and discuss the seven impelling motives or reasons why people act.

3. Bring in examples of magazine ads which use the impelling motives.

4. Do activities, pages 319-320 in The Art of Speaking.

5. Prepare and present to the class a sales talk in which you make use of at least three of the impelling motives for action.

PLATFORM SPEAKING

Additional Suggested Activities:

1. The Heckling Speech, 38 Basic Speech Experiences, pp. 28-31. This speech can be used depending upon the nature of the different classes. Teacher must take great care to prepare the class.
2. Students may use public address system in the schools either to the whole school or just into the speech classroom to give an announcement. See assignment on pp. 84 and 85 of the basic text.
3. Students may need some experiences in oral interpretation or reading aloud in order to be able to read direct quotations in speeches.
4. Creative dramatics and charades may also be useful to develop presentation skills.
5. An interesting culminating activity is to have the class plan a banquet, either and in or out of the room. Each student can have a speaking responsibility to perform plus an organizational activity.
6. Video taping of students for the student's evaluation is a very profitable experience and should be done as often as is feasible.
7. Students and teachers may find it valuable to tape record short speeches or presentation skill drills for self-evaluation.
8. Discussion, in any of its various forms, may be used to develop ideas in many of these units. The 38 Basic Speech Experiences book, pages 100-109, contains three possible forms.
9. Whenever possible, use guest speakers from the communities: Toastmasters, Rotary Club, etc.
10. Have students speak in non-classroom arenas or in other classes.